

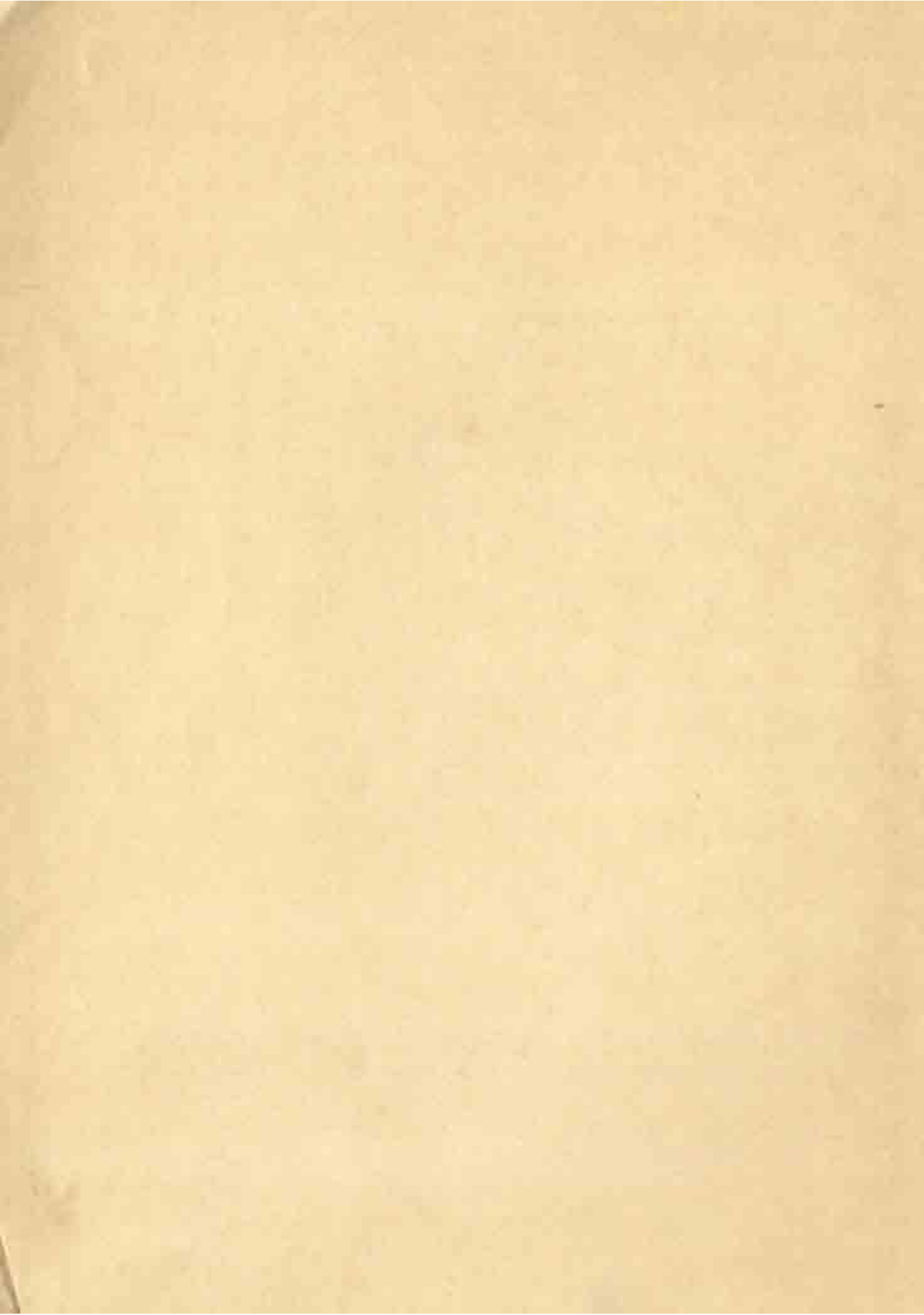
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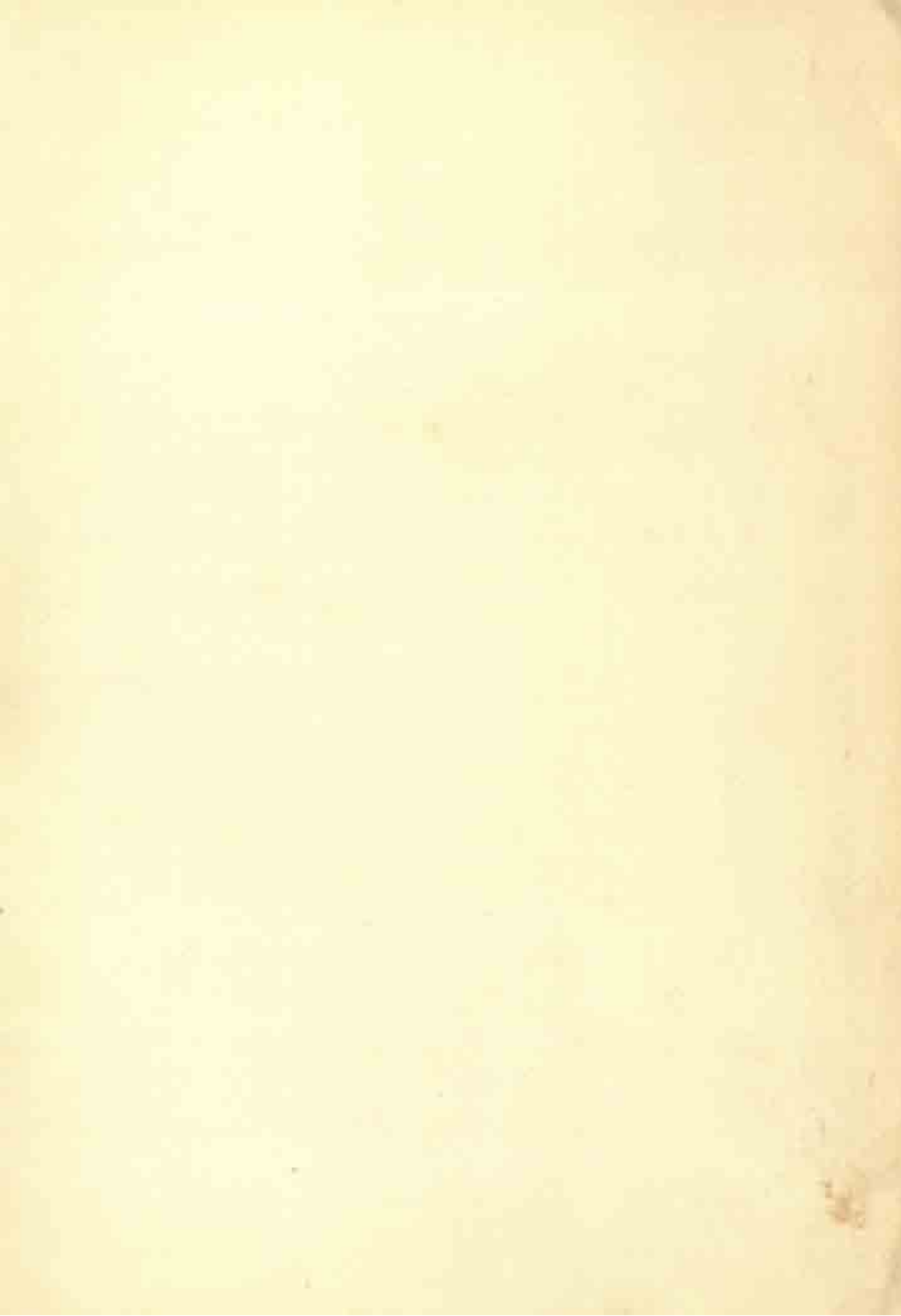
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University of Michigan Studies

*HUMANISTIC SERIES*

VOLUME XLV

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FIGURINES FROM SELEUCIA  
ON THE TIGRIS





# FIGURINES FROM SELEUCIA ON THE TIGRIS

DISCOVERED BY THE EXPEDITIONS CONDUCTED BY THE  
UNIVERSITY OF MICHIGAN WITH THE COOPERATION  
OF THE TOLEDO MUSEUM OF ART AND THE  
CLEVELAND MUSEUM OF ART

1927-1932

BY  
WILHELMINA VAN INGEN

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*To*

THE MEMORY OF

E. B. v. I.

AND

H. v. I.



## PREFACE

THE figurines catalogued in this volume were found at Seleucia on the Tigris in the excavations conducted during the seasons 1927/28 to 1931/32 by the University of Michigan, the Toledo Museum of Art, and, for the last two seasons, the Cleveland Museum of Art, under the direction of Professor Leroy Waterman.<sup>1</sup> The majority of them are now in the Museum of Classical Archaeology at the University of Michigan, and the rest are divided between the Cleveland and Toledo Museums of Art and the Iraq Museum in Baghdad. They have not been published previously, except for brief mention in the *Preliminary Reports*.<sup>2</sup>

This volume has been prepared under the auspices of the Institute of Archaeological Research of the University of Michigan, to the members of which I wish to express my thanks for the privilege of studying and publishing the figurines and for their coöperation throughout. To Professors Campbell Bonner and J. G. Winter I owe especial gratitude for their kindly interest and for helpful suggestions on many points.

Because I was not present at the excavations and because the field records were not always complete, it would have been particularly difficult to understand the material had it not been for the readiness of various members of the staff to furnish information. Professor Waterman allowed some of his personal notes to be used; Dr. N. C. Debevoise, now of the Oriental Institute, provided helpful data about the site and made many suggestions about bibliography and Parthian history and art. Dr. R. H. McDowell, of the University of Michigan, was exceptionally generous with his time in explaining historical and chronological matters in connection with the site, and this volume owes much to the many stimulating discussions I have had with him; he also gave me information about the 1936/37 campaign on the site. It is a source of great regret that I was unable to examine personally some six hundred of the figurines, which remained in the Iraq Museum in Baghdad. However, Miss Winifred Smeaton of Ann Arbor, who was in Iraq, undertook the exacting task of making detailed descriptions and sketches of those that had not been photo-

<sup>1</sup> For accounts of the excavations see Waterman (editor), *Preliminary Report upon the Excavations at Tel Umar, Iraq*, Ann Arbor, 1931; *idem*, *Second Preliminary Report upon the Excavations at Tel Umar, Iraq*, Ann Arbor, 1933; McDowell, "The Excavations at Seleucia on the Tigris," *Papers of the Michigan Academy of Science, Arts, and Letters*, 18 (1932), 101-119. The volumes already published on other classes of objects from the excavations are listed in the Bibliography.

<sup>2</sup> See p. 4, n. 7.



graphed, on the basis of which these figurines are included in the Catalogue, even though dimensions and data about technique could not be stated; to her willingness and careful work I am particularly indebted.

My thanks are due also to Professor A. T. Olmstead of the Oriental Institute for his interest and encouragement; to Professor M. I. Rostovtzeff of Yale University for photographs of, and permission to mention, bone figurines from Dura, as yet unpublished; to Mr. C. T. Currelly of the Royal Ontario Museum in Toronto for permission to mention figurines there, and to Dr. Homer A. Thompson for information about their provenience; to Mr. R. J. Braidwood of the Oriental Institute for information about bone figurines found at Chatal Hüyük; to the authorities of the Iraq Museum for allowing some two hundred of the figurines allotted to them to be sent to Ann Arbor for study, and for their courtesies to Miss Smeaton while she was examining the material in Baghdad; to the authorities of the Cleveland and Toledo Museums of Art for allowing the figurines in their possession to be sent to Ann Arbor for examination and photographing.

My study of the technique of the figurines was furthered materially by the generous interest and coöperation of Professor A. D. Fraser of the University of Virginia, who examined typical fragments and had qualitative analyses made of some of them, and of Mr. F. R. Matson, Jr., of the University of Michigan, who examined and tested another set of samples. My debt to both of them will be apparent from a reading of the section on technique. I am grateful also to Dr. Louise A. Shier of the University of Michigan for making plaster casts from the moulds. Great benefit has been derived from discussions with Mrs. Homer A. Thompson of the staff of the American excavations in the Athenian Agora about the figurines of later periods from that site, and with Professor Clark Hopkins of the University of Michigan about the Parthian material from Dura; Professor Hopkins also furnished information concerning the figurines found in the 1936/37 campaign at Seleucia and let me see photographs of them.

All the photographs, with the exception of about fifty from the Iraq Museum, are the work of Mr. G. R. Swain of Ann Arbor, who used his customary skill and patience in the work.

To Dr. Eugene S. McCartney, editor of Scholarly Publications at the University of Michigan, I am grateful for suggestions about the form of the book during its preparation, and for his care in seeing it through the press.

Finally, my thanks are due the Board of Governors of the Horace H. Rackham School of Graduate Studies, whose appropriation made possible the publication of this book.

The present volume is primarily a catalogue, designed to make available photographs and complete descriptions of the various types of figu-

figures found on the site, with data about their technique and provenience, and references to similar or identical types of the Seleucid and Parthian periods from other sites. It was deemed impossible to publish a photograph of every item in the Catalogue, but an attempt has been made to illustrate all the important types, though limited funds prevented the inclusion of some interesting variants and of detail and rear views. So far as possible, controversial material has been excluded from the Catalogue and relegated to the Introduction. The form of the Catalogue has been dictated in some measure by the usage of the series in which the book is published and by the need for economy. Because of delays in publication and for other reasons quite beyond my control the Bibliography and references have had to stand, with a few minor exceptions, as they were in the summer of 1936.

In the Introduction it has been my aim merely to summarize the essential facts with regard to the technique, types, chronology, and interpretation of the figurines, to point out ways in which the group from Seleucia furnishes new or contradictory evidence, and to suggest connections with other sites and problems which other investigators may be able to solve.

Many of the statements made in the Introduction must be regarded as tentative. A comparatively small area of the city of Seleucia has been excavated so far, and the Seleucid level has been touched in only a few small sections. Until much more has been uncovered it will be impossible to determine how typical of the site as a whole Trial Trench 4 and Block B are, and what are the relationships between the material of the Seleucid and of the Parthian periods. A beginning was made toward a more complete investigation of the site during the season of 1936/37 by another expedition sponsored by the University of Michigan, with Professor Hopkins as director. Other campaigns in Mesopotamia, Persia, and Syria are constantly discovering figurines of these late periods and considering them with increased understanding. In the Foreword to his *Spanish Romanesque Sculpture* the late Professor A. Kingsley Porter wrote: "While the world marvels, and rightly, at what archaeology can reconstruct, it forgets what has been forever lost, and the necessary incompleteness of even final accomplishments. The best books written twenty or even ten years ago are now out of date. There can be little doubt that what we do today will seem equally quaint to an even near future."

WILHELMINA VAN INGEN

WHEATON COLLEGE  
NORTON, MASSACHUSETTS  
October, 1938



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- A. A. S. O. R.* = The Annual of the American Schools of Oriental Research.
- Abh. pr. Ak. Wiss., Phil.-hist. Klasse* = Abhandlungen der preussischen Akademie der Wissenschaften, Philosophische-historische Klasse.
- A. J. A.* = American Journal of Archaeology.
- A. J. S. L. L.* = The American Journal of Semitic Languages and Literatures.
- Archiv für Orientforsch.* = Archiv für Orientforschung; internationale Zeitschrift für die Wissenschaft vom vorderen Orient.
- Art and Arch.* = Art and Archaeology.
- Art Bull.* = The Art Bulletin.
- B. A. S. O. R.* = Bulletin of the American Schools of Oriental Research.
- B. S. A.* = The Annual of the British School at Athens.
- Gaz. arch.* = Gazette archéologique.
- J. A. O. S.* = Journal of the American Oriental Society.
- J. H. S.* = The Journal of Hellenic Studies.
- Liv. Ann.* = University of Liverpool, Annals of Archaeology and Anthropology.
- Mus. Journ.* = Museum of the University of Pennsylvania, The Museum Journal.
- Rev. arts as.* = Revue des arts asiatiques.
- Yale Class. Stud.* = Yale Classical Studies.



## INTRODUCTION





## INTRODUCTION

### A. FIGURINES OF THE SELEUCID AND PARTHIAN PERIODS

**F**IGURINES of the Seleucid and Parthian periods from Mesopotamia,<sup>1</sup> Syria, and Persia have until recently shared the neglect suffered by all objects of relatively late periods. Though a few such figurines were noticed along with those of other epochs in the reports of excavations,<sup>2</sup> they received far less attention than did statuettes of the third to first millennia B.C. This neglect was not entirely due to lack of interest. In a region where types persist unchanged for hundreds of years and where the stylistic evolution of minor objects does not always follow that of larger sculpture, it is no wonder that the later figurines were sometimes confused with earlier ones.<sup>3</sup> However, as early as 1853 Loftus recognized certain types as Parthian.<sup>4</sup> A number of Seleucid and Parthian types from Babylonia were published, along with earlier material, in accounts of collections in this country and abroad,<sup>5</sup> and a few were mentioned in other connections.<sup>6</sup>

During the past few years several factors have contributed to an increased interest in the figurines of the Seleucid and Parthian periods. As knowledge of more widely studied fields has grown, a desire to fill in the gaps has led to a more careful consideration of the course of late classical art, particularly in the provinces, and of the sources of the Christian art of the East.<sup>7</sup> The growing enthusiasm for Persian art, fostered in part by the

<sup>1</sup> Throughout this volume "Mesopotamia" is used, in the geographical sense, as the most convenient name for the region of the Tigris-Euphrates valleys; "Babylonia" and "Assyria" are used similarly to designate the southern and the northern parts, respectively, of this region. None of these terms is intended to have any political or chronological connotation.

<sup>2</sup> Chiefly at Babylon, Kish, Nippur, Warka in Babylonia, Ashur and Nineveh in Assyria, and Susa in Persia. See the publications of these sites listed in the Bibliography and the references at the beginning of each section in the Catalogue.

<sup>3</sup> See Jordan, *Uruk-Warka*, p. 60, for the opinion that the nude female figures, Pl. 80 t and s, belong to the second millennium B.C., and (*ibid.*, p. 70) that the bone figurine, Pl. 84h, is archaic because of the incised technique.

<sup>4</sup> *Chal. and Sus.*, pp. 213-215.

<sup>5</sup> The Louvre, Heuzey, *Cat. fig. ant.*, ed. 1882 and 1925, and *Fig. ant.*, ed. 1885 and 1923; Yale Babylonian Collection, Clay, "The Art of the Akkadians," *Art and Arch.*, 5 (1917), 69-92; University Museum, Philadelphia, Legrain, "Small Sculptures from Babylonian Tombs," *Mus. Journ.*, 19 (1928), 195-212.

<sup>6</sup> By Elderkin, in "Jointed Dolls in Antiquity," *A. J. A.*, 34 (1930), 455-479; Lawrence, *Later Gr. Sc.*, p. 72.

<sup>7</sup> Witness the numerous references to Parthian art and to Seleucia in Dalton's *East Christian Art*.

exhibition of 1931 at Burlington House and by the activities of the American Institute for Persian Art and Archaeology, and the search for its roots have led backward through the Sasanian to the Parthian period. The renewal of excavations at Kish by the Field Museum-Oxford University expedition, at Warka by the Germans, and various campaigns on hitherto uninvestigated sites have uncovered new material excavated according to modern methods.<sup>1</sup> The excavation of Dura by Yale University and the French Academy of Inscriptions and Letters has brought to light sculpture, painting, and minor objects of the Parthian period which have prompted articles by Rostovtzeff<sup>2</sup> and Hopkins<sup>3</sup> that offer fruitful suggestions for the further study of Parthian art.

So far as the author knows, the first discussion of Parthian figurines alone is von der Osten's article on a few alabaster and bronze statuettes in private collections in New York.<sup>4</sup> The publication, in 1930, of Mrs. Van Buren's *Clay Figurines of Babylonia and Assyria* and of Legrain's *Terra-Cottas from Nippur* made hitherto scattered and partially unpublished material available in convenient form. In Mrs. Van Buren's book the late figurines are treated as painstakingly as the earlier ones, all the available bibliographical material on them is collected, and a foundation is laid for further study.<sup>5</sup>

#### B. THE FIGURINES FROM SELEUCIA

The need for making a careful study of the various local artistic developments during the Parthian period before any true estimate of Parthian art can be obtained has been stressed by Professor Rostovtzeff.<sup>6</sup> It is in affording material for such a study that the importance of the figurines from Seleucia lies. They are the first large group of figurines of the Seleucid and Parthian periods from a single site to be published.<sup>7</sup> It must be

<sup>1</sup> Convenient summaries of the work of the various expeditions are to be found in "The Oriental Institute Archaeological Report on the Near East," published from time to time in *A. J. S. L. L.*

<sup>2</sup> "L'Art gréco-iranien," *Rev. arts as.*, 7 (1931-32), 202-222; "L'Hellénisme en Mésopotamie," *Scientia*, 53 (1933), 110-124; "Dura and the Problem of Parthian Art," *Yale Class. Stud.*, 5 (1935), 157-304.

<sup>3</sup> "Aspects of Parthian Art in the Light of Discoveries from Dura-Europos," *Berytus*, 3 (1936), 1-30; "A Note on Frontality in Near Eastern Art," *Art Islamica*, 3 (1936), 187-196; see also *Dura*, V, 62-65.

<sup>4</sup> "Seven Parthian Statuettes," *Art Bull.*, 8 (1926), 169-174.

<sup>5</sup> But see Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 179, n. 25.

<sup>6</sup> *Ibid.*, p. 194.

<sup>7</sup> Previous to the appearance of this volume they have been mentioned by the following authors: Waterman, *Prelim. Rep.*, p. 60 and Pls. 6-10; Yeivin, in Waterman, *Sec. Prelim. Rep.*, pp. 41, 42, 52, 54; McDowell, *Stamped and Inscr. Obj.*, p. 236; *idem*, *Coins*, p. 38; Rostovtzeff, *Rev. arts as.*, 7 (1931-32), 208; *idem*, *Scientia*, 53 (1933), 119; *idem*, *Yale Class. Stud.*, 5 (1935), 179, n. 1, 181, 182. Some of the material in sections



confessed that many of them are quite without aesthetic appeal and that most of them are shocking examples of craftsmanship. But by their very numbers they permit a more thorough classification of types than has hitherto been possible, and as reflections, however remote, of the larger sculpture of their period they should contribute something to an understanding of the art of the Parthian period in Mesopotamia.

Five seasons of excavation at Seleucia yielded about three thousand of them, including over one hundred and fifty of the hitherto rather rare bone figurines and nearly a hundred of alabaster, marble, and plaster. Most of them are assignable, with certain limitations,<sup>1</sup> to definite levels of occupation. By far the greatest number of the figurines come from the two areas which were called by the excavators Trial Trench 4 and Block B. The former was probably a temple precinct, in the two upper levels at least,<sup>2</sup> and the latter was primarily a residential district.<sup>3</sup> In both areas four levels of occupation could be distinguished, the lowest Seleucid and the other three Parthian.<sup>4</sup> The trial trenches and pottery pits dug here and there on the site produced a few figurines, which have been included in the Catalogue even though they could not be assigned to levels corresponding to those of the two larger areas.<sup>5</sup> Similarly, some specimens found on the surface in various parts of the site were thought to be worth including on their own merits.

There is no reason to suppose that the figurines were not made on the site, with the possible exception of a few which appear to be of different clay or in a different style.<sup>6</sup> So far no figurine workshops have been found, and only a few moulds have been discovered; from one of the latter a figurine excavated on the site may have been cast (Nos. 174, 175). It is to be hoped that definite proof of the local manufacture of the figurines can be established during future campaigns by the finding of a factory and by the analysis of unfired and fired clays from the vicinity.

B III, V, and VI of this Introduction was presented in papers read by the author before the Archaeological Institute of America and the American Oriental Society (titles and summaries in *A. J. A.*, 37 [1933], 114, and 39 [1935], 112, and in *J. A. O. S.*, 53 [1933], 404, and 55 [1935], 37).

<sup>1</sup> See p. 6.

<sup>2</sup> The first level was called a "Parthian Villa" in Waterman, *Prelim. Rep.*, pp. 10-14, but this designation was altered after further study; see McDowell, *Exc. at Sel.*, p. 108.

<sup>3</sup> See the accounts by Manasseh and Yeivin in Waterman, *Prelim. Rep.*, pp. 9-17, 18-25, and by Manasseh in Waterman, *Sec. Prelim. Rep.*, pp. 1-31. Revised plans of Levels I and II in Block B, which should be used in connection with the proveniences given in this Catalogue and in Debevoise's *Parthian Pottery*, are to be found on Plans I and II of the present volume.

<sup>4</sup> McDowell, *Exc. at Sel.*, pp. 105-113.

<sup>5</sup> The map in Waterman, *Prelim. Rep.*, p. 3, fig. 1, gives the locations of some, though not of all, of the trial trenches; in it Block B is designated as "20."

<sup>6</sup> Nos. 19, 295, 849, 1198.

## 1. CHRONOLOGY

Of the four levels of occupation determined by the excavation of Trial Trench 4 and Block B at Seleucia the lowest, Level IV, is Seleucid, to be dated from about 290 to about 143 B.C.<sup>1</sup> The three upper levels are Parthian: Level III was occupied from about 143 B.C. to about 69-70 A.D.;<sup>2</sup> Level II, from 69-70 to 115-20 A.D.; and Level I from 115-20 to approximately 200 A.D. In Trial Trench 4 Level I showed two periods of occupation, designated as Ia and Ib in the Catalogue, with the break coming at about 166-67 A.D.<sup>3</sup>

The majority of the figurines are assignable to one of these four levels. Figurines found on the surface may, of course, have belonged to any one of the levels.<sup>4</sup> It is a recognized fact that in an ancient site objects tend to work up and down from one level to another.<sup>5</sup> This is particularly true of Mesopotamian sites, where the mud brick of which the walls were constructed is apt to revert to mud, which offers little resistance to migrating objects. Small objects are probably more mobile than large ones; at Seleucia coins of every level were found in each level.

The skeptical may ask whether the level in which a figurine was found has, then, any significance. Certainly the finding of a single example of a type in a given level is no proof that it was made during that period of occupancy. But when a number of examples of the same type are found in a given level, then it seems reasonable to suppose that they were made and used during that period.

In many ways the chronological sequence of the group catalogued here is disappointing, and the conclusions to be drawn from it are less illuminating than was to be hoped. No figurines were found closely associated with coins or in a context which permitted dating them within a period of a few years. In this connection it must be remembered that an object from Level III, for instance, may be more nearly contemporaneous with one from Level II than an object from the bottom is with one from the top of Level III. Types which are represented by a number of examples do not confine themselves neatly to a single level, but are found in two or three,

<sup>1</sup> The excavations of 1936/37 indicate that there were two Seleucid levels, the upper one of which, Level IV, was rather short-lived.

<sup>2</sup> These revised dates for Level III, furnished by Dr. McDowell, are based on his study of the architectural and other material from the 1936/37 campaign. It is to be noted that Level IV came to an end before the first Parthian occupation of the city. It appears that Level III has three distinct phases: Early, c. 143 — c. 42 B.C.; Intermediate, c. 42 B.C. — c. 43-44 A.D. (once thought the end of Level III); Late, c. 43-44 (coincident with the coming to power of Gotarzes) — c. 69-70 A.D.

<sup>3</sup> McDowell, *Exc. at Sel.*, pp. 105-112.

<sup>4</sup> See McDowell, *Coins*, p. vii.

<sup>5</sup> The body and the head of No. 295 were found in different places, on two successive days.



or sometimes even four, levels. It would be difficult to insist, on the basis of the evidence presented in this Catalogue, that Greek types and a Hellenistic Greek style predominated in the earlier levels, and what we understand as Parthian types and style in the later ones. This persistence of types and styles may be explained in part by the nature of the artifacts with which we are dealing. They were not works of art per se, but objects made to serve some use: votive, apotropaic, amusing, or decorative. If votive or apotropaic, they were apt to be subject to the conservatism which so often characterizes religious art. Often they must have been symbols of something greater, sketchily suggesting rather than deliberately imitating larger statues or more ambitious and more painstakingly made statuettes. The men who made them were not as a rule artists or skilled craftsmen, but rather laborers, who must have filled the moulds, emptied them, pared the seams, and added lime wash and color as mechanically as a modern factory worker performs his task at a machine.<sup>1</sup>

A relatively small area of Level IV was uncovered, so that the evidence from the Seleucid period is largely negative. Until more of this level has been excavated it will not be possible to say with any certainty what types and details appear for the first time in the Parthian period.<sup>2</sup>

Fewer terracotta figurines were found in Level I than in Levels II and III. Perhaps this is to be explained by the wearing away of the surface of the mound and the consequent destruction of objects in the upper layers of soil. However, a larger proportion of the bone and alabaster figurines comes from Levels II and I than from Level III.<sup>3</sup> This makes one wonder whether the terracotta figurines became less popular toward the end of the Parthian period, while the alabaster and bone figurines came into greater use, and whether these figurines, even though never so numerous as those of clay, are not perhaps more typical of the Parthian period.

Alabaster figurines like the ones from Seleucia have been dated in the Seleucid and early Parthian periods by most writers, because of their dependence on Hellenistic models.<sup>4</sup> But of over a hundred found at Seleucia only eight came from Level III, and the rest were found in Levels II and I; that is, the majority of them are of the first and second centuries A.D. It seems hardly possible that this phenomenon is due entirely to the chance working up of the alabaster figurines from the earlier to the later levels.

<sup>1</sup> See pp. 12-13 for an enumeration of mistakes resulting from inattention.

<sup>2</sup> Level IV was reached in a few more rooms of Block B during the 1936/37 season. The figurines found in this level appeared, in general, to be either more purely Greek or more purely local than those from the upper levels; plaques were more numerous; there were many examples of the Mother Goddess type and of the cruder type of horse, and a number of heads wearing the *kyrbasia*.

<sup>3</sup> This is also true of the figurines found in 1936/37.

<sup>4</sup> Von der Osten, *Art Bull.*, 8 (1926), 170; Rostovtzeff, *Rev. arts et.*, 7 (1931-32), 208; *idem*, *Yale Class. Stud.*, 5 (1935), 181.

The types of terracotta figurines which persist throughout the four levels are both Greek and Oriental: Aphrodite unveiling, Herakles resting, little boys playing with birds and grapes, and Erotes, all these Hellenistic types rendered in more or less plastic fashion; the nude woman with hands on her breasts, the draped female harpist, the draped male figure, priest or votary, who clasps something to his chest, the groups of a rider on horseback in which the horse is entirely handmade and the rider partly so, all Oriental types rendered in the linear style. Types which were prevalent during the period of Levels III and II are the standing women enveloped in himatia and wearing two-knobbed headdresses, dwarfs, the various figures which sit on top of hollow, cone-shaped bases, the soldiers with Gaulish shields, the lute players and dancers with movable legs, the squatting boys, the nude and semidraped male figures derived from Greek prototypes, the orator-like male figures, the seated men, women, and children with diptychs on their knees, and the highly conventionalized bone representations of the nude female figure. Most of the seated women holding children were found in Level III, but the majority of the standing women with children are from Levels II and I. Also concentrated in the two upper levels are the more distinctly Greek versions of the standing woman enveloped in a himation (as opposed to the ones in which she wears the two-knobbed headdress), the rattles, the more naturalistic bone figurines, and the alabaster statuettes. The types not enumerated here, if represented by a number of examples, were found in Levels III, II, and I.

From this brief summary it can be seen that in these figurines there is not the gradual change from Hellenistic to Oriental types and styles that has usually been assumed for Seleucid and Parthian art.<sup>1</sup> The two run more or less parallel, though it appears that the most notably Greek types, such as Aphrodite, Herakles, and athletic male figures, are chiefly from Levels IV and III; that the Oriental types and the Oriental linear technique persist throughout; and that in the figurines from Levels II and I there is a merging of Greek and Oriental (Greek types done in Oriental style and vice versa, or a more hybrid style).<sup>2</sup> There is not the break between Levels III and II which has been found in the architecture of Block B at Seleucia.<sup>3</sup> Until much more evidence from Seleucia and from other sites is at hand it will be impossible to work out a chronological system, if one exists, for figurines. Meanwhile, the dangers of assuming an orderly

<sup>1</sup> See the references cited on p. 7, n. 4, and Rostovtzeff, *Scientia*, 53 (1933), 119; Hopkins, *Dura*, V, 63-65; Tarn, *Cambridge Ancient History*, IX (Cambridge, 1932), 600; Koldewey, *Wied. Bab.*, 2d ed., p. 213.

<sup>2</sup> Professor Hopkins informs me that the figurines from the 1936/37 campaign show even more clearly this early distinction between and gradual blending of the two styles.

<sup>3</sup> Manasseh, in Waterman, *Sec. Prelim. Rep.*, pp. 28-31.



development from a Hellenistic to a more Oriental style for small objects such as these are apparent.

## II. TECHNIQUE<sup>1</sup>

The clay figurines were made either by hand or in moulds, or by a combination of these two techniques. There are only a few completely handmade figurines, notably the male figures, Nos. 237-240 (Pl. XVIII, 118); the riders, Nos. 435-437 (Pl. XXX, 219); and the heads, Nos. 1122, 1219-1224 (Pl. LXV, 467; Pl. LXVIII, 494-495); they preserve the tradition of the earliest known figurines of the region.

In the simplest of the mouldmade figurines the wet clay was pressed into a single mould, which gave the impression of one side of the figure only, usually the front. In the form which Mrs. Van Buren calls a "tongue relief" a rather wide margin of clay was left around the edge as a background, so that the figure itself appears to be in low relief (No. 2, Pl. I, 2). In some of the tongue reliefs the background was cut away to, or nearly to, the outline of the figure, though occasionally a little of it was left at the neck and waistline, where the danger of breakage would be greatest (No. 1, Pl. I, 1). The back was either roughly shaped by hand to be concave or convex, in which case the maker's fingerprints are visible,<sup>2</sup> or pared with an instrument. Sometimes the clay at the back of the neck was pinched up, perhaps to afford a means of grasping the figurine during the finishing processes.

In some of the groups of a horse and rider the horse was shaped entirely by hand, and the rider's body was a handmade slab, on which the front of the head was stamped with a mould (Nos. 437-438, Pl. XXXI, 220-221).

The use of a double mould may have been encouraged by, even though it is not surely traceable to, a knowledge of contemporary Greek terracottas and the deliberate imitation of Greek types.<sup>3</sup> In this process separate moulds were used for the front and back halves of the figurine. The clay was pressed into each half of the mould, sometimes in several layers, to make a hollow shell (the fingerprints are always very clear). A margin of clay was left around the edge, which must have facilitated removal from the mould, a step that presumably took place when the clay had reached

<sup>1</sup> The most complete discussion of the methods of making and finishing Mesopotamian figurines is to be found in Van Buren, *Clay Fig.*, pp. xlii-xlv. The accounts of the technique of terracottas from Greece and Asia Minor are also useful in this connection: Martha, *Cat. Athènes*, pp. xvi-xxvi; Pottier, *Statuettes*, Chap. XI; Burr, *T. C. Myrina*, pp. 19-23, with references to earlier works.

<sup>2</sup> A study of the fingerprints might do as much to establish the chronology of the figurines as the study of *kalos*-names did to determine the sequence of Attic vase painting.

<sup>3</sup> The double mould came into use during the Assyrian period (Van Buren, *Clay Fig.*, p. xliii).



the "leather-hard" stage. After removal the halves were joined by wetting or by adding a slip of thinned clay to the adjacent surfaces and pinching them together; the surplus clay around the edges was then pared off. On the figurines from Seleucia and on figurines of the Parthian period in general it is seldom that any attempt was made to disguise the seams by reworking the clay, as was done with the more carefully made of the Greek figurines.<sup>1</sup> Usually the pared seam is a flat band, which clearly divides the front and back halves (No. 841, Pl. LIII, 384) and often mars or distorts the side view (No. 996, Pl. LX, 433). Sometimes the seam was pared so carelessly as to injure the contours (No. 542, Pl. XXXVIII, 274). As a rule the back half was modeled in less detail than the front (No. 658, Pl. XLIV, 320);<sup>2</sup> sometimes it was only roughly worked out, and the legs were not indicated. Not infrequently the back was shaped by hand and joined to the mouldmade front half in the usual fashion (No. 575, Pl. XL, 288).

These methods were used for the more self-contained figurines in fairly simple poses. When the position was more complicated and there were projecting parts, or the figures were unusually large, it became necessary to make them in several pieces, which were joined either before or after firing. The additional parts were sometimes shaped by hand; for instance, the cone-shaped stumps that were used for the legs of animals and of couches (Nos. 1448-1453, Pl. LXXV, 550-552; No. 627, Pl. XLIII, 311) and the arms of human figures (No. 127, Pl. IX, 67). Such handmade pieces were added before firing, and joined by smoothing the wet clay up over the moulded part. On a female figure, No. 157, the breasts are pellets of clay applied by hand after removal from the mould. Arms, legs, and heads might be cast in double moulds after the usual fashion. Rarely, such mouldmade parts were joined before firing, by smoothing over the wet clay or by cementing the joint with a thin slip. Usually they were added after firing and affixed either with a coarse white gypsum plaster<sup>3</sup> or by bitumen,<sup>4</sup> which was often used to mend broken figurines, to judge from the way in which it is splashed over broken edges (No. 129, Pl. IX, 69).<sup>5</sup>

<sup>1</sup> Pottier, *Statuettes*, pp. 256-257.

<sup>2</sup> The same is true of Greek figurines: see Winter, *Typen*, I, xiii; Martha, *Cat. Athènes*, p. xxi.

<sup>3</sup> A qualitative analysis of a sample of this plaster, made at the University of Virginia at the instigation of Professor A. D. Fraser, showed that it is composed of gypsum, lime, and sand. Gypsum was available in southern Mesopotamia (*Encyclopaedia Britannica*, 11th ed., XVIII, 181). A fine gypsum plaster was used to mend pottery at Seleucia (Debevoise, *Parthian Pottery*, p. 22).

<sup>4</sup> As proved by chemical analysis. Bitumen was to be found at Is (modern Hit) and near the Tigris (*Encyclopaedia Britannica*, 11th ed., IV, 14; XVIII, 181).

<sup>5</sup> See Van Buren, *Clay Fig.*, p. 135, under No. 655. Bitumen was thought to have magical qualities; see Lawrence, *Later Gr. Sc.*, p. 71.

In one instance the mortar mix<sup>1</sup> which made a child's tunic was used to attach the head, arms, and legs<sup>2</sup> (No. 772, Pl. I, 354). Many of the figurines were found without their arms and legs, a proof of the impermanence of the various cements used.

In some of the groups of riders on horseback the horse and the rider were moulded separately. Occasionally the two were combined before firing, either by smoothing the wet clay up over the joint or by cementing with a thin slip. When the latter method was employed the rider was easily broken off, and the surface of the clay is a different color where it was covered during firing (as on the back of the horse, No. 1445, Pl. LXXV, 549). Sometimes in the more crudely modeled types a groove was made down the front of the rider's body to accommodate the mane of the horse; the fired surface of this groove also exhibits a different tone, usually redder than the rest of the surface (Nos. 431-432, Pl. XXX, 217-218). Sometimes the horse and the rider were joined by gypsum plaster, as the fragments which remain in the crotches of a few of the riders attest (Nos. 455, 456*a* and *c*). In a few examples dowel holes are cut on the backs of horses (No. 1451, Pl. LXXV, 551) or in the crotches of riders (No. 456*d*). There is no evidence to show whether metal dowels were inserted in the holes or whether they simply gave additional purchase to the plaster used for joining.

Standing figures and some of the seated ones were provided with a base, moulded with the figure. The figurines made in a single mould will not stand alone,<sup>3</sup> and those made in a double mould are often very unsteady because of the careless way in which the base was trimmed. When the figurine is hollow the base may be open at the bottom or filled in. The open base of No. 478 (Pl. XXXIV, 246) is reinforced by a strut. The large standing female figure, No. 207 (Pl. XV, 105), has the entire cavity of the body filled with plaster, so that it is unusually heavy and stands firmly.

To permit the escape of hot, expanding gases from the hollow interior during the firing process a venthole was sometimes, though not always, provided. If present, it is roughly circular and was cut with a knife, after removal from the mould. It was usually placed in the back of the figure, below the shoulders, or, more rarely, on the under side of a seated

<sup>1</sup> I owe my knowledge of this ceramist's term to Professor Fraser. An analysis showed that the mixture is composed of sand and lime; the carbonate in the lime gives the substance its adhesive qualities. The dark color probably comes from an iron compound in the sand.

<sup>2</sup> For an Egyptian figurine made without arms and legs like some of the squatting children from Seleucia cf. a seated dwarf, Breccia, *T. C. Alessandria*, II, Pl. 89, 460-463. See Goldman, *A. J. A.*, 39 (1935), 530, for the practice of joining separately made parts with plaster in figurines from Tarsus.

<sup>3</sup> According to Van Buren, *Clay Fig.*, p. xliii, they were designed to be laid flat or propped up: see Heuzey, *Origines orientales*, p. 3.



figure. Apparently provision was sometimes made for it in the mould by means of a boss which would make a sinkage on the cast figure, to serve as a guide for cutting. Sometimes, as in No. 98 (Pl. VII, 52), the workman forgot to cut the hole, and the sinkage remains as witness to his carelessness. A similar purpose was served by the hollows in the mould for a medallion, No. 895 (Pl. LVII, 407), though here the resultant holes (as in No. 894, Pl. LVII, 406) were for attaching the finished plaque to something. When the figurine was hollow the base was frequently left open, so that a venthole was provided.<sup>1</sup> There are a few figurines, such as a reclining figure (No. 664, Pl. XLV, 321) and a rattle (No. 839, Pl. LIII, 383), which have a closed bottom and are without a venthole, so that there is no visible means of escape for the hot gases. This is contradictory to the usual ceramic theory and practice,<sup>2</sup> and one wonders that none of these figurines show signs of strain from internal pressure. Probably the explanation is to be found in the porosity of the clay, the thinness of the seams, and firing at a low temperature.<sup>3</sup>

Only a few moulds have been found at Seleucia, for as yet no shops for the making or the selling of terracotta figurines have been excavated.<sup>4</sup> The moulds were made of fired clay (No. 175, Pl. XII, 92; No. 874, Pl. LVI, 398; No. 895, Pl. LVII, 407; No. 1528, Pl. LXXX, 587), of fired clay glazed inside (No. 1500; No. 1522; No. 1523, Pl. LXXIX, 583), and of coarse plaster (No. 985, Pl. LX, 426). The last seems an inappropriate material for a mould, at least in so coarse a mixture, and the cast made from it is not sharp.<sup>5</sup> Some of the moulds found may be discards. The ram's head, No. 1500 (Pl. LXXVII, 573), produces a very faint impression, though the cast clay could have been given more detail by the addition of lime wash and paint.<sup>6</sup> The moulds for the boar's head, No. 1522, and for the antlered head, No. 1523 (Pl. LXXIX, 583), are so undercut about the muzzles that it is difficult to remove a plaster cast without damaging it. Of course clay would tend to shrink as it dried, and when leather-hard would be tough enough to be pulled out of shape to facilitate removal from the mould, after which it could be restored to its original form. The front of a striding female figure, No. 139 (Pl. X, 75), is so deeply undercut between the legs that it would have been impossible to remove it from the

<sup>1</sup> See Perdrizet, *T. C. Fouquet*, I, p. vii.

<sup>2</sup> But see Martha, *Cat. Athènes*, p. xxii.

<sup>3</sup> As the transient nature of the pinkish tone in the clay suggests; see p. 16.

<sup>4</sup> Very few moulds from other Mesopotamian sites are known: Van Buren, *Clay Fig.*, Nos. 174, 275, 549, 561; Andrae, *Arch. Ishtar-Temp.*, Pl. 54w, and Pl. 55v; de Genouillat, *Kich.*, II, Pl. IV, 2, 6, 7, and Pl. VI, 5, 6.

<sup>5</sup> But compare the plaster mould from Tarsus, Goldman, *A. J. A.*, 39 (1935), 529, fig. 3, and 530.

<sup>6</sup> Dr. N. C. Debevoise suggests that this particular mould may have been used to shape food.

mould without damaging it. Actually the front half appears to have been cast in two pieces, and the vertical seam carefully worked over before firing.

Among the figurines from Seleucia there are a number of instances of casts from the same moulds. These are always noted in the Catalogue. One figurine, No. 174 (Pl. XII, 91), might have been cast from the mould, No. 175 (Pl. XII, 92), or at least from a mould made from the same matrix.

Figurines cast from the same mould are never absolutely identical, but show variations, unintentional or intentional. The former may come from carelessness in pressing the clay into the mould, so that an imperfect impression results (No. 187*d*, Pl. XIII, 97; cf. also No. 118); from squeezing in removing from the mould or during the finishing before firing (No. 637, Pl. XLIV, 315); from joining askew (No. 108, Pl. VII, 58); from careless paring of the seams (No. 542, Pl. XXXVIII, 274); from overfilling the halves of the mould, so that the figurine is too thick from front to rear (No. 75, Pl. VI, 41). Intentional variations were made by modeling slight changes in the headdress, such as the addition of an occipital knot (Nos. 976-977, Pl. LIX, 423-424), or by adding wings (Nos. 812 and 813) or other accessories.

Aside from the paring of the seams, the coroplast did little reworking of the figurine after it was removed from the mould. Sometimes the drapery was worked over with an instrument (No. 336, Pl. XXIII, 161) or bits of clay were added and smoothed over to remedy defects in casting (No. 542, Pl. XXXVIII, 274).

The figurines were finished with varying degrees of elaboration. Often the surface was covered before firing with a thin slip of the clay, which gave it a somewhat paler tone (see pp. 15-16). The slip was applied either with a brush (No. 94*a*, Pl. VI, 48) or by dipping the figurine into the solution. It often extends up into the interior of a hollow figurine which has an open base. Occasionally a thin red wash was applied directly to the fired surface.

Frequently the exterior surface of the figurine was covered, after firing, with a fine white coating, to which colors were applied. Chemical analysis has shown that this is lime, and in the Catalogue it is called "lime wash." It varies in thickness and is extremely perishable. Sometimes only a small flake remains in a crevice as evidence of the original coating, and it may be that many of the figurines which now show no traces of it were once covered with the lime wash. Sometimes the scanty remains of this wash have been taken by excavators for salty deposit from the soil. It was applied by dipping or by painting to the slipped or the unslipped surface, or to the gypsum plaster coating which was sometimes added over the clay (see p. 10, n. 3, and p. 15); rarely was it used on alabaster figurines. By means of the lime wash and the color for which it made a foundation imperfections in casting and



joining were covered, and the figurines were given a much gayer appearance than their present condition would indicate.

The coloring is even more evanescent than the lime wash. To judge from what remains, pink and red would seem to have been the most popular colors, but this may be because they were less perishable than green, blue, and yellow.<sup>1</sup> A bright, rather ugly pink was used for flesh tones and for women's garments; red was employed for the lips, for garments, and as a wash (preparatory for other colors?) on the bodies of animals. Yellow was used for hair, for stripes on clothes, and as underpainting for gold. Black was used for hair, to outline the eyes, and for stripes on garments. One fragment of a draped female figure (No. 200, Pl. XIV, 100) has a green stripe on the himation. The color may be applied in fairly naturalistic fashion, as it is to a large draped female figure, No. 207 (Pl. XV, 105), or to a woman's head, No. 1041 (Pl. LXII, 446), or it may be used in a more conventionalized way, as on a fragment, No. 200 (Pl. XIV, 100), or an alabaster reclining figure, No. 1664a (Pl. LXXXIX, 653). The alabaster figurines frequently have the grooves outlined with narrow bands of bright pink between the legs, in the groin, and below the buttocks (No. 1666, Pl. XC, 654). This crude use of broad stripes of color is characteristic of painted figurines of the Parthian period from Seleucia and from other sites,<sup>2</sup> and it would seem to be a manifestation of the linear tendencies of the art of this period and region.

It is only rarely that these figurines are glazed. There are two groups of riders on horseback (Nos. 430a-b, Pl. XXX, 216) which are covered one with green and the other with yellow glaze, similar to that used on the Parthian pottery from the site.<sup>3</sup> The glazed ram's heads, Nos. 1494 and 1495 (Pl. LXXVIII, 570-571), and the glazed male head, No. 1184 (Pl. LXVI, 482), may have been attached to vases.

The Seleucian coroplasts frequently combined other materials with clay. The same coarse white gypsum plaster which was used to cement separately moulded and fired parts together<sup>4</sup> was employed to build up parts of the figure: the hair (No. 1688, Pl. XCII, 666), the drapery (No. 777, Pl. XLIX, 358), and accessories (No. 209, Pl. XV, 107). Sometimes the head and the hands were made of alabaster, which was attached to the fired clay with gypsum plaster. The most striking examples of this combination of materials are the large standing female figures, Nos. 207-210 (Pl. XV, 105-107). On No. 208 the alabaster hands are preserved, and on No. 209 the place where the neck of the alabaster head was to be inserted is clearly distinguishable. On No. 207 the lower edge of the himation in

<sup>1</sup> See Burr, *T. C. Myrina*, p. 21, for the effect of exposure on various colors.

<sup>2</sup> See p. 49, with notes 3-5.

<sup>3</sup> But for the yellow glaze see Debevoise, *Parthian Pottery*, p. 32.

<sup>4</sup> See p. 10, with n. 3.



front is built out with plaster, as are the edge which was carried up over the head and the stole with its crescent pendant; the entire surface was covered with a white lime wash and elaborately painted and gilded. There are several examples of large alabaster heads, with plaster headdresses and inlaid eyes, which must have belonged to figurines of this sort (Nos. 1691-1696, Pl. XCII, 668-670). The coarse plaster was used on several of the large figures of squatting children to build out the skirt of the tunic over the legs and for a thick torque around the neck, as well as to join the arms to the body. On a large figure of this type, No. 772 (Pl. L, 354), mortar mix was used in the same way.<sup>1</sup>

It is to be assumed that many of the figurines were provided with metal or wooden accessories, even though these are not preserved (No. 125, Pl. IX, 65; No. 358, Pl. XXV, 173). Frequently there are holes in the hands of soldiers and riders for the insertion of weapons (No. 405, Pl. XXVIII, 199; No. 470, Pl. XXXIII, 240). The holes on either side of the front of the *kyrbasiai* worn by some of the reclining female figures may have been intended for the fastening of a metal trimming band or wreath, though they may have been designed to serve as ventholes (No. 674, Pl. XLV, 324; No. 1098, Pl. LXIV, 462).

The color of the fired clay varies considerably; it may be a fairly dark reddish brown, or various shades of reddish or pinkish buff; less frequently it is a yellowish buff which contains no red; still more rarely it has a greenish tone, similar to that often seen in Corinthian clay. Usually the surface is of a different tone, paler, and as a rule somewhat yellower. This must be caused by a coating of more finely levigated clay, which is probably a slip in the usual sense of the word, applied with a brush or by dipping, though it may sometimes be a mechanical slip, produced by a gathering on the surface of the finer particles while the clay is still wet. The slip is never so distinctly independent and so easily perceived a layer as is the slip on certain types of Greek pottery. In cross section it often appears to be of varying depth, as if it had been applied somewhat unevenly or had been absorbed in different degrees by the porous body clay.

Professor A. D. Fraser, who examined fragments of the figurines under the microscope, is inclined to believe that two varieties of clay were used in them. One, which may be called "A" for convenience in discussion, fires to a reddish brown or to various shades of pinkish and yellowish buff, or even to a warm cream tone. The other, "B," fires to a greenish yellow (in the Catalogue, the B clay is described by its color, and not designated as B). Professor Fraser suggests that the reddish and pinkish tones may be caused by the presence of greater quantities of iron in A. Mr. F. R. Matson, Jr., who also examined typical fragments and experimented with refiring them, found that the clays of various colors are essentially the

<sup>1</sup> See p. 11, n. 1.

same, so far as their physical properties are concerned.<sup>1</sup> He believes that they were probably deposited in the same manner, though they may come from different beds, or from different levels or parts of the same bed. He finds that the pinkish tone is very transient, and that it disappears when the fragment is refired at a higher temperature; as the temperature is increased the clay turns brown, and eventually bluestones. According to him, this would indicate that, even if the pinkish and reddish tones are caused by iron, the iron content is relatively low, or the red would persist in higher temperatures.<sup>2</sup> Thus these reddish tones may have been produced more by the particular temperature used in the Seleucia kilns than by the chemical composition of the clay. A piece of mud brick from Seleucia, when fired under conditions similar to those used for the fragments of figurines, showed a fugitive red at low temperature, and as the heat was increased it changed to tan, brown, and eventually bluestoned.

The greenish clay, B, tested considerably harder by Moh's mineralogical scales than A. One fragment, when it was examined under the microscope, showed particles of fluorite and of orthoclase feldspar, which were not present in the fragments of the A clay examined by Mr. Matson. Of course, not enough fragments of the two types of clay have been tested to prove definitely that these two minerals were never present in the A clay. The greater hardness of B could have been produced by a higher firing temperature, which suggests that its lack of reddish color may have been caused more by firing temperature than by absence of iron.

Professor Fraser believes that the slip used was made either of the B clay or of a mixture of A and B; this would account for its customary paler, yellower tone.<sup>3</sup> Since the number of figurines made of B is comparatively small, it may be that A was better adapted for moulding the figurines because of its plasticity and cohesiveness, while B was valued for slipping because of its tendency to fire paler and yellower.<sup>4</sup> Perhaps B was used for modeling only if the supply of A in the shop was temporarily exhausted.

<sup>1</sup> He bases his conclusions on the results of firing fragments of the various colors to a red heat. All showed bluestoning; that is, they turned blue, gray, or purplish gray when a certain temperature was reached, a phenomenon which may be caused by the formation of a ferrous silicate.

<sup>2</sup> Mr. Matson informs me that some ceramists believe that the pink colors which occur at low firing temperatures may be traceable to reduction by the presence of fixed carbon.

<sup>3</sup> See Burr, *T. C. Myrina*, p. 19, for the mixing of clays at Myrina.

<sup>4</sup> It would seem from the descriptions furnished me that in the large figurine of a squatting child, No. 773 (Pl. L, 355), the coroplast intentionally took advantage of the fact that slipped and unslipped surfaces fire to different colors, and slipped the clothed torso and left the unclothed limbs and head to fire a redder tone; though if the figurine was to receive a lime wash and coloring there would have been little reason for this treatment.



There seems to be no chronological significance in the use of the two varieties of clay, for a few examples of B were found in every level. There are also instances in which specimens of the same type, and even cast from the same mould, are made of A and of B.

Frequently there is considerable variation in the color of both biscuit and slip in a single figurine, variations from paler to redder and browner tones or to gray. These are probably to be explained by unevennesses in the firing and cooling processes. For instance, the reddish brown biscuit with a dark, grayish interior, which is of fairly frequent occurrence, may have been caused, according to Professor Fraser, by a fire which was smoky at first and then had oxygen admitted freely or was provided with drier wood; hence the red exterior and the dark interior, which had not been reached by the oxidizing process when the fire was drawn. When there is a reddish or a pink tone throughout, the oxidization process would have persisted during the entire period of firing. Where there is a marked variation from cream or buff to red on the surface, perhaps with a clear line of demarcation between the two colors (No. 506, Pl. XXXVI, 262), the red may have been caused by a tongue of intense flame coming in contact with the surface.

All the suggestions made in the foregoing paragraphs must be regarded as tentative until they can be confirmed or disproved by the examination of many more fragments of figurines, and by a comparison of these with unfired clays from the site.

The bone figurines from Seleucia are carved either from thin flat pieces of bone, curved in cross section and used with the concave surface for the back of the figure (see No. 1591a, Pl. LXXXIII, 610) or from hollow pieces which spread at the top and bottom, presumably the leg bones of some small animal.<sup>1</sup> Their technique is necessarily that of relief, rather than of sculpture in the round, and incision is freely used. The grooves are semi-circular in cross section, as if they had been made with a fine gouge. The navels and eyes appear to have been cut with punches or tubular drills, and the holes for attaching the arms, with a needle-like drill. The surface was either given a smooth polish or left in its natural state. Traces of color sometimes remain in the grooves. Bright pink, red, and black were used in a thoroughly arbitrary fashion on the conventionalized types; No. 1632a (Pl. LXXXVII, 634) is a well-preserved example. On No. 1604 (Pl. LXXXV, 620) the nipples were painted red. The woman's head, No. 1609 (Pl. LXXXV, 623), has inlaid eyes, and the ears and noses of the heads, Nos. 1618-1621 (Pl. XXXVI, 628-629), were pierced, presumably for the insertion of metal ornaments.

The alabaster figurines were painted in the same way as the clay ones,

<sup>1</sup> See F. Petrie, *Objects of Daily Use* (London, 1927), p. 62, and the pieces of bone found at Kish (de Genouillac, *Kish*, II, Pl. 2, 1).

sometimes directly on the surface and sometimes over a white lime wash such as was applied to the clay figurines (traces of the wash remain around the eyes of No. 1689, Pl. XCII, 667). Frequently the heads were given gypsum plaster or bitumen headdresses (No. 1664a, Pl. LXXXIX, 653) and had inlaid eyes.

### III. THE TYPES, THEIR MEANING AND USE<sup>1</sup>

Many of the types from Seleucia are already known from excavations on other sites, but some interesting variants and a number of new types occur. Also there are a larger proportion and a greater variety of types of Greek derivation than have been found, or at least published, from other sites in Mesopotamia. This is not altogether surprising when one considers the number of Greeks who must have lived in the city<sup>2</sup> and its probable importance as a center for the dissemination of Greek culture.<sup>3</sup>

A great many of the female types must be representations of, or connected with, the cult of the great Oriental goddess of fecundity and love,<sup>4</sup> the worship of whom under many names and in various aspects was almost universal in the ancient world.<sup>5</sup> Almost surely to be identified with her are the representations of a nude woman standing with her arms in one of several positions. The type with clasped hands, which is found among the earliest known figurines from Babylonia<sup>6</sup> and was very popular in the third and second millennia B.C., is represented by only two examples from Seleucia. To judge from the evidence from other sites, the type was not used to any great extent during the Seleucid and Parthian periods. But the type in which the woman presses or supports her breasts,<sup>7</sup> which also was used from the earliest times,<sup>8</sup> continued in popularity during the later periods and was rendered in bone as well as in clay. Among the clay figurines, Nos. 9-17 (Pl. I, 4-7) are to be noted; this particular rendering of the subject, linear but with less exaggeration of breasts and hips than is

<sup>1</sup> The best discussions of the types of Seleucid and Parthian figurines are to be found in: Heuzey, *Cat. fig. ant.*, ed. 1882, pp. 40-53; Van Buren, *Clay Fig.*, pp. xlviii-lxii; Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 179-185, 187-189. The references cited at the beginning of each section in the Catalogue will furnish additional bibliography.

<sup>2</sup> Even if the accounts of classical writers are somewhat exaggerated; see McDowell, *Exc. at Sel.*, p. 116.

<sup>3</sup> Dalton, *Byz. Art and Arch.*, p. 692; *idem*, *East Christian Art*, p. 37.

<sup>4</sup> The bibliography on this subject is too extensive to be quoted here: see G. Contenau, *La Déesse nue babylonienne* (Paris, 1914); Heuzey, *Cat. fig. ant.*, ed. 1882, pp. 36-39, ed. 1923, pp. 36 ff.; Legrain, *Mus. Journ.*, 19 (1928), 195-212; *idem*, *T. C. Nip.*, pp. 5-6; Van Buren, *Clay Fig.*, pp. xlix-l.

<sup>5</sup> See Perdrizet, *Syria*, 12 (1931), 268-269.

<sup>6</sup> Van Buren, *Found. Fig.*, pp. 2-3, 6-9, 75.

<sup>7</sup> For the meaning of the type see Van Buren, *Clay Fig.*, p. xlix; Legrain, *T. C. Nip.*, pp. 5, 12, under No. 3; Heuzey, *Cat. fig. ant.*, ed. 1923, pp. 19-21.

<sup>8</sup> Van Buren, *Clay Fig.*, Nos. 128-164.



found in the specimens from Susa,<sup>1</sup> for example, appears to be peculiar to Seleucia. No. 19 is one of the rare representations in which the figure is clothed; it seems to be a duplicate of a figure of unknown provenience in the Yale Babylonian Collection,<sup>2</sup> and since the clay of the one from Seleucia is quite unlike that of the majority of the figurines in color and texture, it may be an import. The type with arms at the sides is rare among the earlier figurines of Mesopotamia.<sup>3</sup> A number of the specimens from Seleucia show Greek influence in their modeling and in the use of the double mould, and the type may be a development of the Hellenistic period,<sup>4</sup> as is the one in which the woman stands with one arm at her side and the other hand on her breast.<sup>5</sup> It has been suggested that the latter type is influenced by Hellenistic representations of Aphrodite *pudica*,<sup>6</sup> which were copied by the Babylonian coroplasts, as No. 32 (Pl. II, 14) testifies. Both these types show greater restraint in the handling of the nude than does the type with hands on breasts. The type with one hand on the breast and one arm at the side may have had a funerary significance, for not only were figurines like it found in Parthian graves at Babylon,<sup>7</sup> but the pose is seen in the reliefs on Parthian "slipper" coffins from various sites,<sup>8</sup> and people were buried in this attitude.<sup>9</sup>

There are many variations, though few exact duplicates, among the groups of a woman and child.<sup>10</sup> Seated or standing, she holds the child in her arms or grasps its hand as it stands beside her. It has been remarked in the section on chronology that most of the seated figures were found in Level III, the earliest of the three Parthian levels. One of the most characteristic types of the later Parthian period is the one in which an infant, a boy wearing the three-pointed headdress, straddles a woman's left hip.<sup>11</sup>

<sup>1</sup> *Ibid.*, Nos. 165-172.

<sup>2</sup> *Ibid.*, No. 189, fig. 51.

<sup>3</sup> Van Buren, *Clay Fig.*, Nos. 192-195. It is found, however, among Cypriote figurines of the period of Oriental influence, 750-550 B.C. (J. L. Myres, *Handbook of the Cernola Collection of Antiquities from Cyprus* [New York, 1914], pp. 350-351.) For the meaning of the type see Van Buren, *Clay Fig.*, p. xlix, and p. 37, under No. 192. See also Andrae, *Arch. Ishtar-Temp.*, p. 93, to Pl. 54y.

<sup>4</sup> See Contenau, *La Déesse nue*, p. 66, and Van Buren, *Clay Fig.*, p. 40. The pose is common among Graeco-Roman figurines from Egypt; cf. Perdrizet, *T. C. Fouquet*, Pls. 2-4.

<sup>5</sup> Cf. Van Buren, *Clay Fig.*, Nos. 57-64.

<sup>6</sup> But cf. Winter, *Typen*, I, 19, 3, for pre-Hellenistic examples of the type from Rhodes and Cyprus.

<sup>7</sup> Koldewey, *Bab. und Bor.*, p. 49, fig. 84.

<sup>8</sup> Legrain, *T. C. Nip.*, No. 72; Andrae, *Partherstadt Assur*, Pl. 43 a-f; see Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 185-186, n. 34.

<sup>9</sup> See Yeivin, in Waterman, *Sec. Prelim. Rep.*, p. 45.

<sup>10</sup> For the meaning of the type see the references cited on p. 18, under n. 4, and Van Buren, *Clay Fig.*, p. 1; Legrain, *T. C. Nip.*, pp. 14-15.

<sup>11</sup> The type is found contemporaneously in other regions; cf. Perdrizet, *T. C. Fouquet*, Pl. 17, 2.

No. 67 (Pl. V, 36) must be derived from a Greek or Asia Minor type, though it is carried out in the linear Oriental technique. No. 61 (Pl. V, 33), in which the child stands facing the woman, may likewise be of Western inspiration.<sup>1</sup> Unusual types are No. 63 (Pl. V, 34), in which two children wearing the nomad tunic and trousers and *kyrbasiai* stand on each side of a seated figure,<sup>2</sup> and No. 72 (Pl. V, 38), tantalizingly incomplete in all three examples, in which the tiny apeline figure of a child is placed between two women's heads.

There are a number of types which have been associated with the Oriental Mother Goddess by various authors, though the identification is not so universally accepted as it is for the nude types already discussed, and for the women with children. Among these are the nude figures with articulated arms,<sup>3</sup> made of clay, bone, alabaster, and marble, which are often called dolls. Some of them, and particularly the ones made of bone, emphasize the hips and the triangle so markedly that they must represent the goddess of fecundity. There are one or two examples<sup>4</sup> in which the woman wears a crescent on her head, an additional sign of identification with the Mother Goddess.<sup>5</sup> The armless torsos, Nos. 94a-h (Pl. VI, 48-49), are not to be confused with the figures with articulated arms, nor are they to be regarded as votive;<sup>6</sup> their arms were made separately and attached after firing.<sup>7</sup> Certain draped figures may also be representations of the Mother Goddess or of her priestesses and votaries. Chief among these, and represented by a long series of examples from Seleucia,<sup>8</sup> is the woman who stands with right arm folded across her chest, wearing an enveloping himation and, usually, the two-knobbed headdress. The pose and the costume must surely be derived from Hellenistic models,<sup>9</sup> but the fact that such a figure is placed under an arched and pedimented shrine in several specimens from Seleucia (Nos. 202-203, Pl. XIV, 102-103)<sup>10</sup> lends credence to

<sup>1</sup> Similar, though not identical, types are known from Corfu (Winter, *Typen*, I, 101, 7) and the Athenian Agora.

<sup>2</sup> Cf. Heuzey, *Fig. ant.*, ed. 1883, Pl. 15, 5. It is possible that the "children" are mortal men and that the seated figure is a divinity.

<sup>3</sup> See von der Osten, *Art Bull.*, 8 (1926), 170-173; Rostovtzeff, *Rev. arts as.*, 7 (1931-32), 208; *idem*, *Yale Class Stud.*, 5 (1935), 181.

<sup>4</sup> Notably one in the Louvre, *Rev. arts as.*, 7 (1931-32), Pl. 63a. Rostovtzeff and others have confused careless renderings of the two-knobbed headdress with the crescent; see p. 37, n. 6.

<sup>5</sup> Heuzey, *Cat. fig. ant.*, ed. 1882, p. 44.

<sup>6</sup> See Van Buren, *Clay Fig.*, p. 232, under No. 1130.

<sup>7</sup> See pp. 10-11.

<sup>8</sup> Probably many of the heads, Nos. 1057-1076, are from figurines of this type.

<sup>9</sup> Cf. R. Horn, *Stehende weibliche Gewandstatuen in der hellenistischen Plastik (Römische Mitteilungen, Ergänzungsheft 2, Munich, 1931)*, for examples from larger sculpture, and the many examples of terracottas in Winter, *Typen*, II, 8-60.

<sup>10</sup> This particular form of shrine, with its curious combination of arch and steep, crock-



the belief that the goddess herself is represented. There are several examples (Nos. 204-210, Pl. XV, 104-107) of a hitherto rather rare variant of the type,<sup>1</sup> in which the woman wears a sort of stole with a crescent-shaped pendant at the end; these may represent a priestess rather than the goddess herself. Figures such as Nos. 115-117 (Pl. VIII, 61), holding wreaths, and No. 127 (Pl. IX, 67), with an object in the extended right hand, are probably votaries. The draped seated women of clay and alabaster with one hand on the knee and the other on the breast (Nos. 221-230, Pls. XVI, 112, and XVII, 113-115) suggest by their stiff, hieratic poses that they, too, are goddesses.

The reclining female figures, rendered in clay and alabaster, have also been identified with the Oriental goddess,<sup>2</sup> particularly when they are nude or semidraped. It has also been suggested that the reclining types represent deified mortals.<sup>3</sup> All such figurines must have been inspired by Greek models, for they are unknown in early Mesopotamian figurines;<sup>4</sup> some of them follow their Greek prototypes quite closely, and some wear Oriental costumes and headdresses. These figures always recline on the left side, presumably to leave the right arm and hand free. It is generally agreed that they sometimes have a funerary significance,<sup>5</sup> for many have been found in graves. But at Seleucia, most of them were found in the rooms of Block B, which may indicate that they had been bought to be placed in household shrines or used as bric-a-brac, but that they eventually were placed in the graves. The type in which the woman wears a long-sleeved belted tunic, a cloak, and a *kyrbasia* recalls representations of Attys, perhaps with the purpose of suggesting the idea of resurrection.<sup>6</sup> The bone figure of a reclining youth, No. 1637 (Pl. LXXXVII, 638-639), may be a representation of Attys himself.<sup>7</sup> The pair of figures, No. 631 (Pl. XLIII, 312), one of which is much smaller than the other, is without parallel, so far as I know.

eted pediment, is unique so far as I know (but compare the branches on a painted shrine from Dura, *Yale Class. Stud.*, 5 [1935], figs. 34-55); for Parthian representations of a goddess in an arched shrine cf. Van Buren, *Clay Fig.*, No. 951; Rostovtzeff, *Dura*, IV, Pl. 19, 3, with pp. 210-211; Andrae, *Partherstadt Assur*, Pl. 43 a-f.

<sup>1</sup> The only other one known to me is in the British Museum, 91513 (*Rev. arts et.*, 7 [1931-32], Pl. 63c).

<sup>2</sup> Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 180; Legrain, *Mus. Journ.*, 19 (1928), 208-209.

<sup>3</sup> Hopkins, *Dura*, V, 27; Rostovtzeff, *Rev. arts et.*, 7 (1931-32), 219-220; Henzey, *Cat. fig. ant.*, ed. 1882, p. 45; ed. 1923, pp. 32 ff.

<sup>4</sup> Heinrich, *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 3, p. 36; von der Osten, *Art. Bull.*, 8 (1926), 173; none of the examples in Van Buren, *Clay Fig.*, are dated earlier than the Hellenistic period.

<sup>5</sup> Legrain, *Mus. Journ.*, 9 (1928), 208-209; von der Osten, *Art. Bull.*, 8 (1926), 170, 173.

<sup>6</sup> Van Buren, *Clay Fig.*, pp. 61-62.

<sup>7</sup> Cf. Winter, *Typen*, I, 194, 7, from the Troad.

Connected with the Mother Goddess are certain figures of children which may represent her son, Tammuz. Whether all children who wear the three-pointed headdress are to be identified with the childish god is problematical.<sup>1</sup> This headdress is worn by the figures standing in a "listening" attitude, with one hand raised to the ear, by the squatting boys of clay, bone, and alabaster, and it appears on the rattles with boys' heads. The squatting boys form a series of especial interest; there are a few girls in this pose who must belong to the same typological group. In the ancient world the position, in which one leg is tucked up under the body and the other is either hanging down or with the knee drawn up against the body (depending on whether the figurine was intended to sit on the edge of its base or back on it), is almost universal for representations of children.<sup>2</sup> Whether all such squatting children were "temple boys," as has been suggested for the Greek and the Cypriote examples,<sup>3</sup> can hardly be proved at present. Some of those from Egypt represent the young gods Horus and Ptah,<sup>4</sup> and it seems more likely that the Babylonian ones, whether or not they were intended to represent Tammuz, were votive offerings to some deity for the birth of sons or for the protection of the children of the household.<sup>5</sup> Or perhaps they may have had even less religious significance, and were merely thought of as being appropriate adornments for a household which included children, or hoped to do so. Some of the figures hold a pomegranate in the outstretched hand, an attribute which would seem to indicate another connection with the Mother Goddess. It is to be noted that they were sometimes set up in pairs, a boy and a girl together: in No. 846 (Pl. LIV, 387) the pair was cast together; Nos. 772 and 773 (Pl. L, 354-356) were found together. The squatting children vary greatly in size, from 4.1 cm. (No. 752) to 42.2 cm. (No. 772), and in elaboration. The very large ones, such as Nos. 772 and 773, must have been too awkward to be used as dolls, and the base provided for No. 772 suggests that it and its companion piece were set firmly in place, possibly in some household shrine.<sup>6</sup>

Though none of the male figures can be identified definitely as gods (with the exception of the classical Herakles types), there are a number

<sup>1</sup> Legrain, *Mus. Journ.*, 19 (1928), 209; *T. C. Nip.*, p. 22.

<sup>2</sup> A few scattered examples: an ivory statuette from Palaikastro, probably of the Late Minoan II period (Evans, *The Palace of Minos*, III [London, 1930], 446, fig. 310, and Suppl. Pl. 37B); terracottas from Olynthos, Robinson, *T. C. Olynthos*, Pl. 42, 384, and *T. C. Olynthos*, 1931, Pl. 36, 280-287.

<sup>3</sup> Myres, *Handbook of the Cesnola Collection*, pp. 186-188; Robinson, *T. C. Olynthos*, pp. 78-79, and *T. C. Olynthos*, 1931, pp. 74-76; Winter, *Typen*, II, 266, 1-8.

<sup>4</sup> See Heuzey, *Cat. fig. ant.*, ed. 1882, pp. 49-50; ed. 1923, pp. 36-37.

<sup>5</sup> Lawrence, *B. S. A.*, 27 (1925-26), 121; Van Buren, *Clay Fig.*, p. 70.

<sup>6</sup> For a recent discussion of squatting figures see M. I. Rostovtzeff, "The Squatting Gods in Babylonia and at Dura," *Iraq*, 4 (1937), 19-20.



which probably had a religious connotation. Among these are the standing figures wearing belted tunics and cloaks and, usually, pointed caps, and either clasping an object to the chest with both hands or holding a wreath in one lowered hand. The former may be priests. The tall pointed cap is known to have been an attribute of Oriental priests in different periods and regions,<sup>1</sup> and the belted tunic was also worn by them.<sup>2</sup> The object held by No. 306 (Pl. XXI, 146) appears to be almost identical with the one in a gold statuette from the Treasure of the Oxus,<sup>3</sup> which Dalton interprets as a *barsom*, one of the chief attributes of the Persian magus.<sup>4</sup> It is to be assumed that the figure from Seleucia, like the others in the same costume, wore the pointed cap and not the *kyrbasia* of the Persian priest; and since he wears the cloak fastened under his chin rather than the *kandys*, he may not be a magus, though it is known that magi were present at the founding of the city.<sup>5</sup> It is impossible to see what the objects held by figures Nos. 308-313 are; they may be libation vases or flower buds. The type of a draped bearded man holding a libation vase has a long history in Babylonia, and it has been interpreted as both priest and votary.<sup>6</sup> Other types which may be votaries or, possibly, temple servants, are the figures carrying trays, Nos. 316-318 (Pl. XXII, 153), and the young boys, men, and dwarfs who carry jugs and jars on their heads and shoulders.<sup>7</sup> Among the latter the figures who carry ladles in addition to jars (No. 383, Pl. XXVI, 185; Nos. 725-726, 728, 736-737, Pl. XLVIII, 342, 346-347) may also be interpreted as ordinary servants ready to dispense the banquet wine.<sup>8</sup> The fragmentary plaque, No. 348 (Pl. XXIV, 167), is tantalizing in its incompleteness. The trousers and the looped-up tunic of the standing figure are like those of the presumed votary, No. 303 (Pl. XXI, 143), and of the fragmentary figure, No. 341 (Pl. XXIV, 163), and the looped wreaths recall the wreaths held, though unlooped, by one of the figures in the fresco of the sacrifice of Konon at Dura and the wreaths in the banquet fresco

<sup>1</sup> In writing of the priests in the fresco of the sacrifice of Konon at Dura Hopkins calls it Semitic (*J. A. O. S.*, 51 [1931], 121-125); see Cumont, *Fouilles*, I, 59-60; Hopkins, *Dura*, V, 111, n. 17; Van Buren, *Clay Fig.*, pp. 103, 117, 118.

<sup>2</sup> Hopkins, *J. A. O. S.*, 51 (1931), 125.

<sup>3</sup> Dalton, *Treas. Oxus*, 2d ed., Pl. 13, 2.

<sup>4</sup> *Ibid.*, p. xxvi.

<sup>5</sup> Appian, *De Bello Syriaco*, 58. See de Morgan, *Traité*, III, I, 1, p. 108, for the statement that the Parthian priests took over the costume of the magi.

<sup>6</sup> Cf. Van Buren, *Clay Fig.*, Nos. 953-966. In Persia the carrying of a lotus flower was a ceremonial act (Dalton, *Treas. Oxus*, 2d ed., p. 16).

<sup>7</sup> One wonders whether the latter types can have any connection with the early copper foundation figurines of basket bearers carrying clay for the foundation of a temple (Van Buren, *Found. Fig.*, pp. 16-18). Hydrophoroi are common enough among Greek figurines.

<sup>8</sup> Cf. the servant boy in the banquet fresco recently discovered at Dura (Hopkins, *Dura*, VI, 149, with Pl. 42, 2 = Rostovtzeff, *Yale Class. Stud.*, 5 [1935], fig. 73).

from the site just mentioned.<sup>1</sup> Possibly this plaque represented a scene of sacrifice.

Handmade male figures like Nos. 237-239 (Pl. XVIII, 118) may have had an apotropaic significance, if they were not mere whimsies of the coroplast, for ugly objects were thought to have power to avert evil influences.<sup>2</sup> The same significance may have been attached to the various types of bowlegged dwarfs, presumably gods or demons, some of which are fitted out as soldiers, perhaps to make them more effective in warding off evil.<sup>3</sup> The Mesopotamian examples of this late period are probably influenced by Egyptian representations of Ptah and Bes,<sup>4</sup> though similar types are found on very early seals.<sup>5</sup> The bandy-legged figure is almost universal at this period, but it has been impossible to find mention of any which have holes pierced through the legs from side to side, after the fashion of Nos. 364-365, 369 (Pl. XXV, 176). Such holes could hardly have been needed for ventholes, particularly in No. 364, in which a hole is left in the crotch. It seems possible that they were used, as has been conjectured for the similarly placed holes in No. 387, for the attachment of a movable phallos, such as No. 1441, which has a pierced upper end and which is of a size to fit some of these examples. The demons on some of the early seals are ithyphallic,<sup>6</sup> and according to ancient beliefs such figures would have additional apotropaic and magical value.<sup>7</sup> The idea that the bowlegged dwarf had such significance receives additional support from the fact that he is used caryatid-fashion on a miniature altar (No. 375, Pl. XXVI, 179-180) and to decorate the conical base for a seated figure (No. 377, Pl. XXVI, 182).

Other types which may have had a religious or a magical meaning are the musicians and the dancers, who may have been attached to the temples; this is more probable than that they were strictly secular performers.<sup>8</sup> Harpists, lute players, citharists, and flutists are found among the earlier figurines of Mesopotamia,<sup>9</sup> but the costume and rendering of many of the examples from Seleucia show the influence of Hellenistic Greek types.<sup>10</sup>

<sup>1</sup> Breasted, *Oriental Footrunners*, Pl. 9; see Cumont, *Fouilles*, I, 45-46; Hopkins, *J. A. O. S.*, 51 (1931), 124-125; see pp. 39-40.

<sup>2</sup> See Minns, *Scythians and Greeks*, p. 428. The apeline castanet player, No. 575 (Pl. XL, 288), may also have had an apotropaic meaning (see Lawrence, *Later Gr. Sc.*, p. 71).

<sup>3</sup> This type of soldier dwarf is also found in Egypt (Perdrizet, *T. C. Fouquet*, Pl. 63, 5).

<sup>4</sup> Van Buren, *Clay Fig.*, pp. 211, 231.

<sup>5</sup> Von der Osten, *Newell Coll.*, pp. 91, 93. <sup>6</sup> *Ibid.*, p. 91. <sup>7</sup> See pp. 32-33.

<sup>8</sup> See Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 183-184, n. 30, apropos of the group of two girl musicians on camel back, taking part in a religious procession, fig. 16; Crow, *Tello*, p. 142.

<sup>9</sup> Van Buren, *Clay Fig.*, Nos. 1037-1040, 1146 (harpists); 1032-1036, 1170-1173, 1325 (lute players); 1141-1145 (lyre players); 1185 (flutist).

<sup>10</sup> Cf. Winter, *Typen*, II, 139, 1-2 (from Tripolis); Breccia, *T. C. Alessandria*, I, Pl. G, 1-2.



The various musical instruments represented deserve some comment. The harps are of the ancient Assyrian type, without the front pillar of the modern harp, but with the sound box upright and with the bar to which the strings are attached at right angles to the bar below.<sup>1</sup> Apparently all the Seleucian citharists, with one possible exception (No. 539, Pl. XXXVII, 271), are playing the true *kithara*, with a shallow sound chest, the back and front of which were connected by sides or ribs, rather than the simpler lyre (*chelys*), with a vaulted back made of, or copied from, a tortoise shell;<sup>2</sup> but since the backs of the figurines are not worked in detail this is not absolutely certain. It is to be noted that all the citharists hold the instrument upright, after the Greek fashion, and not horizontally, after the Assyrian.<sup>3</sup> Throughout the Catalogue the instrument held by Nos. 546-567 is called a lute, as a generic term applicable to all instruments with a vaulted back which were plucked with the finger or plectrum.<sup>4</sup> The vaulted back is never visible in these figurines, for the instrument is always depicted in frontal view and in very simplified fashion. But it looks so much like other somewhat schematized representations of lutelike instruments from various countries and periods that it seems safe to assume that it belongs to the lute family, even when the sound box is rectangular, as in Nos. 562-563, 565 (Pl. XXXIX, 282). Actually some of the examples have the circular or the oval sound chests and long necks of the Egyptian *nefer* and the Oriental *tamboura*.<sup>5</sup> In Nos. 559 (Pl. XXXVIII, 279) and 553 the neck is wider, so that the form is more like that of the Roman *pandoura*, a treble instrument of the lute family, or of the bass *barbiton*.<sup>6</sup> The circular depressions which appear on the sound boxes of several instruments may have been intended to represent sound holes. The strings and the pegs by which they were secured and tightened are never indicated, though in a few examples (Nos. 560, Pl. XXXVIII, 280; 566-567, Pl. XXXIX, 284) a slight projection may represent the bridge. It is remarkable that in every instance but two (Nos. 546 and 555, Pl. XXXVIII, 275 and 278) the instrument is held across the body at an angle of about 45°, with the sound box resting on or just below the right shoulder, and the left arm close to the side, with the hand grasping the end of the neck. Usually in representations of the long-necked instruments of the lute family the neck is held in a more nearly horizontal position, and the player's left hand, which

<sup>1</sup> *Encyclopædia Britannica*, 11th ed., XIII, 13; Engel, *Mus. Instr.*, p. 16. Petrie calls a similar instrument on figurines from Memphis "the Syrian *kinyra*" (F. Petrie, *Memphis*, I [London, 1909], 17, to Pl. 42, 57).

<sup>2</sup> *Encyclopædia Britannica*, 11th ed., VI, 395, and XVII, 178; Schlesinger, *Instr. of Orch.*, II, 236, 434, 436.

<sup>3</sup> Schlesinger, *Instr. of Orch.*, II, 286, 544.

<sup>4</sup> *Encyclopædia Britannica*, 11th ed., XVII, 132.

<sup>5</sup> Schlesinger, *Instr. of Orch.*, II, 239-240, 317, 433, 442; Engel, *Mus. Instr.*, p. 12.

<sup>6</sup> Schlesinger, *Instr. of Orch.*, II, fig. 25.

stops the strings near the end of the neck, is at some distance from his body.<sup>1</sup> Mrs. Van Buren thinks that the diagonal hold means that the musician has finished playing.<sup>2</sup> But the instrument could be played in the diagonal position, awkward though it appears to our eyes; in that case the right hand, which in the examples from Seleucia is placed on the neck a little below the sound box, would be plucking the strings (there are no signs of a plectrum), and the fingers of the left hand, curling up from below near the end of the neck, would be stopping them. The groups of flutist and drummer, like Nos. 590-603 (Pl. XLI, 297-300), were popular during the Parthian period, and apparently they are an innovation of that time.<sup>3</sup> Mrs. Van Buren calls the cylindrical object suspended in front of one of the pair a "vase" or "situla";<sup>4</sup> Legrain calls it a "drum or mystical ciste."<sup>5</sup> But the position of the hands, which are always on top as if striking the object, lends credence to the belief that it is a drum, resembling those carried by musicians in Assyrian reliefs. The pair of musicians, No. 589 (Pl. XLI, 296), is a unique type, interesting for its style.

Particularly noteworthy are the dancers, Nos. 562-567 (Pl. XXXIX, 282-284) and Nos. 604-612 (Pl. XLII, 301-308), for they have not been found on other Mesopotamian sites, so far as I know.<sup>6</sup> The figures have bell-shaped bases, finished off at the hip line, with holes at each side, presumably for the attachment of movable legs; there is another hole through the top of the head. None of the examples from Seleucia were found with their movable legs, but examples from other regions<sup>7</sup> offer sufficiently convincing evidence that legs like Nos. 1432-1435 (Pl. LXXIV, 545-546) were attached to them originally (Pl. XXXIX, 282, is a reconstruction). Since none of the bodies and only a very few of the legs were found in Trial Trench 4, the temple area, it seems unlikely that the purpose of these figurines was primarily votive. With their movable legs they could have been used as dolls or as puppets, and the holes in the tops of the heads served either for manipulating the legs or for suspension. Their movable legs may have given them a magical value,<sup>8</sup> and one can even imagine them hanging here and there in the house, decorative and protective at the same time.

<sup>1</sup> Cf. Winter, *Typen*, II, 293, 7.

<sup>2</sup> *Clay Fig.*, p. 240, under No. 1175.

<sup>3</sup> Van Buren, *Clay Fig.*, pp. xlvii-xlviii.

<sup>4</sup> *Ibid.*, pp. 242-243.

<sup>5</sup> *T. C. Nip.*, p. 19.

<sup>6</sup> Unless Van Buren, *Clay Fig.*, No. 271 belongs to this category; *Liv. Ann.*, 19 (1932), Pl. 68, 2 may be a late player like Nos. 562-566. There is no reason to believe that the specimens from Seleucia are imported, for in fabric and technique they are identical with the other figurines from the site.

<sup>7</sup> Rostovtzeff, *Iranians and Greeks*, Pl. I, 4 (Cappadocia); Heuzey, *Fig. ant.*, ed. 1923, Pl. 17, 7 (Cyprus); Perdrizet, *T. C. Fouquet*, Pl. 101 (Egypt); Winter, *Typen*, I, 171, 1-8 (Italy), and II, 159, 3, 5-7 (Cyprus, Myrina, Tarsus, Italy); an as yet unpublished example from the Athenian Agora; Minns, *Scythians and Greeks*, p. 370, fig. 268, and the examples cited in n. 8, p. 369, and notes 1 and 2, p. 370 (Kerch and Olbia).

<sup>8</sup> See pp. 32-33.



Types with a more secular connotation are the figures of soldiers and horsemen, many of the animals, the rattles, boats, and masks. The soldiers may have been children's toys, though the fact that some of them were found in the temple area would support the theory that they were votive.<sup>1</sup> The warriors wearing tunics<sup>2</sup> and kyrbasiai and carrying the oval Gaulish shield<sup>3</sup> have been called Parthian, but there is nothing distinctively Parthian about their costume.<sup>4</sup> In a region where troops of many nationalities were present, costumes and armor must have been interchanged and combined in many ways, so that the figurines represent the generic soldiers of the time rather than any specific troops.

The rider on horseback is one of the commonest types of the Seleucid and Parthian periods,<sup>5</sup> and the series from Seleucia contains examples of practically all the types already known from other sites. There are a good many of the separately moulded riders, hitherto quite rare;<sup>6</sup> No. 464 (Pl. XXXII, 234) is interesting because of its size and the preservation of part of the saddle; No. 466 (Pl. XXXII, 236) is a new type. A plaque, No. 454 (Pl. XXXI, 228), is remarkable because of its stylistic affinities to Sasanian reliefs.<sup>7</sup> The fact that a number of the riders carry round shields may alter a distinction which has been made, on the basis of figurines from Dura, between Syro-Parthian and Parthian horsemen.<sup>8</sup> The belief that the riders on horseback were toys<sup>9</sup> has been countered by the fact that similar figures have been found in the graves of adults as well as of children.<sup>10</sup> By analogy with votive reliefs depicting horsemen from Dura, Palmyra, and Thrace it has been conjectured that some of the horsemen represent gods.<sup>11</sup> The number that were found in Block B would suggest that they may have served both as playthings and as votive objects.

One is tempted to explain the animals and birds as toys.<sup>12</sup> Some of

<sup>1</sup> See Van Buren, *Clay Fig.*, p. liii.

<sup>2</sup> Are these tunics necessarily "padded" (Van Buren, *Clay Fig.*, p. 112), or is what has been taken for padding merely the conventional linear treatment of drapery so prevalent at this time?

<sup>3</sup> For a discussion of this type of shield see P. Coussin, "Les Armes gauloises," *Revue archéologique*, 25 (1927), 307-319.

<sup>4</sup> For the discussion of the nomad costume, which is probably Parthian, see pp. 35-36.

<sup>5</sup> See Van Buren, *Clay Fig.*, p. xlvii; Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 188-189. The figurines published by Rostovtzeff, *Iranians and Greeks*, Pl. I, 1-3, are probably of the Parthian period.

<sup>6</sup> See the examples cited on pp. 149-151, 155, 156-157 of the Catalogue, and Breccia, *T. C. Alessandria*, II, Pl. 77, 401-402.

<sup>7</sup> See p. 52.

<sup>8</sup> Hopkins, *Dura*, III, 83; later corrected in *Dura*, VI, 229.

<sup>9</sup> Minns, *Scythians and Greeks*, p. 369.

<sup>10</sup> Van Buren, *Clay Fig.*, pp. 165-166.

<sup>11</sup> Rostovtzeff, *Dura*, II, 200; Hopkins, *Dura*, VI, 233-238, with Pl. 50; see Minns, *Scythians and Greeks*, p. 428.

<sup>12</sup> See Clay, *Art and Arch.*, 5 (1917), 79.

them, also, may have been votive; dogs of the Late Babylonian period from several Mesopotamian sites are inscribed with dedicatory or apotropaic legends,<sup>1</sup> and the grotesqueness of apes gave those animals a prophylactic value.<sup>2</sup> Models of animals might have been dedicated to intercede for the safety of valued domestic animals<sup>3</sup> or to insure the capture of wild ones in the chase. The bulls' legs and the animals' horns which are finished off at the tops must have had some votive meaning; they were found in large numbers, and there are no bodies or heads to which they might have been joined.<sup>4</sup>

The boats have been explained as receptacles for offerings or for use in magical rites,<sup>5</sup> though it seems as if some of them might have been toys. If the rattles were designed to be children's playthings, then the fact that they are in the form of busts of the young son of the Mother Goddess would give them a certain protective value.<sup>6</sup>

Arms, legs, and other parts of the body have generally been called votive, but it must be remembered that many of the examples of arms, legs, hands, and feet with finished tops were once attached, by means of plaster or bitumen, to the bodies of figurines. However, the woman's bust, No. 1440 (Pl. LXXIV, 548), and some of the phalloi may have been votive.<sup>7</sup> Also votive are the circular medallions with fruits and fish in relief, the baskets of fruit, and possibly the models of shields.

Parthian graves on Mesopotamian sites have yielded many masks, which supposedly were used for their apotropaic qualities.<sup>8</sup> At Seleucia a number were found in Block B; there are masks of women and men, both Greek and Oriental in type, of grotesque old men, of children, and types derived from the Greek comic and tragic masks. To judge from their provenience they would seem to have been used for decorating the rooms of houses, though perhaps with an added apotropaic significance.

There is a long list of types, some of them represented by only one or two examples, which follow Greek prototypes more or less closely. Of the gods, Aphrodite is seen in a number of the poses which were popular in Hellenistic times; unveiling herself, arranging her hair, and crouching. Whether the Greek goddess of love was merged by the inhabitants of Se-

<sup>1</sup> Van Buren, *Clay Fig.*, Nos. 1122-1125, pp. 229-231.

<sup>2</sup> *Ibid.*, p. lv.

<sup>3</sup> Compare Hopkins' suggestion that the horses are representations of their owners' favorite steeds (*Dura*, II, 71).

<sup>4</sup> See E. A. Speiser, *Excavations at Teps Gawra*, I (Philadelphia, 1935), 63, 73.

<sup>5</sup> Van Buren, *Clay Fig.*, pp. ix-lxi, 265-266; see Koldewey, *Wied. Bab.*, 2d ed., pp. 251-252.

<sup>6</sup> Heuzey, *Cat. fig. ant.*, ed. 1923, p. 37, calls them funerary amulets, but are they not rather toys put in the grave?

<sup>7</sup> Cf. Andrae, *Jung. Ishtar-Temp.*, Pl. 36 p. q, and p. 91; Van Buren, *Clay Fig.*, p. 222.

<sup>8</sup> See Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 183-184.



leucia with their Mother Goddess and whether any of the Greek types were used as the Oriental ones were, is a question. Athene is represented as standing or seated, with her shield at her side.<sup>1</sup> Another type may represent Artemis (No. 140, Pl. X, 76).<sup>2</sup> Herakles was as popular at Seleucia as he was at Dura<sup>3</sup> and at other Parthian sites. Usually he is represented as standing, leaning on his club to rest, in the attitude of the famous Farnese Herakles in the Naples Museum. Eros is represented as a chubby baby or as a young boy, with or without wings, after the fashion of Hellenistic terracottas throughout the Mediterranean world;<sup>4</sup> he is also represented as embracing Psyche, in another familiar Greek type.<sup>5</sup> There are two fragmentary figures of a nude boy with arms outflung as if swimming, who may be a river god like the ones used at the feet of the representations of a city's Tyche.<sup>6</sup>

The female types which do not necessarily represent goddesses include various figures of nude and semidraped women, women enveloped in himatia after the fashion of Tanagra and Myrina figurines,<sup>7</sup> women standing beside herms (Nos. 160-161, Pl. XI, 83, a Greek subject carried out in the linear Oriental style), caryatids wearing a high polos,<sup>8</sup> dancing figures like No. 138 (Pl. X, 73-74), some of the nude and semidraped reclining figures, and some of the musicians. Among male types derived from Greek sources are the various ephebic and athletic figures, of which the large, nude, seated figure, No. 295 (Pl. XX, 136-137), is the most notably Greek;<sup>9</sup> the nude youths carrying sacks and animals;<sup>10</sup> the men wrapped in mantles like the representations of Greek statesmen and orators, which became so popular in larger sculpture in the third and subsequent centuries;<sup>11</sup> certain figures in military costume; the horsemen clad in short chiton, chlamys, and kausia; and the pugilists.<sup>12</sup> Among the children there is a young satyr, and there are many figures of little boys playing with birds and grapes, favorite

<sup>1</sup> Possibly derived from such figurines as those represented in Winter, *Typen*, II, 177, 9; 178, 1-2, 8.

<sup>2</sup> Perhaps suggested by such types as are to be found in Winter, *Typen*, II, 163, 3-4; 165, 4.

<sup>3</sup> See Baur, *Dura*, IV, 242; Hopkins, *Dura*, V, 70.

<sup>4</sup> Cf. Winter, *Typen*, II, 320 ff.

<sup>5</sup> As illustrated in Winter, *Typen*, II, 227-229.

<sup>6</sup> As in the famous statue after Eutychides, and in small bronzes imitating it (W. Lamb, *Greek and Roman Bronzes* [London, 1929], p. 206).

<sup>7</sup> Such as those illustrated by Winter, *Typen*, II, 11, 1-10.

<sup>8</sup> Cf. Winter, *Typen*, II, 168, 4.

<sup>9</sup> Cf. *ibid.*, II, 182, 2-3, from Asia Minor.

<sup>10</sup> Cf. *ibid.*, I, 180; II, 364.

<sup>11</sup> Cf. *ibid.*, II, 237 ff.

<sup>12</sup> Cf. *ibid.*, II, 441, 2. The pugilistic types from Seleucia appear to be without exact parallels among Oriental or Greek terracottas, but they are clearly Greek in costume and style.



subjects with the Hellenistic coroplasts. The figures, male and female, with diptychs on their knees are also Greek in derivation.<sup>1</sup> Since the dancers with articulated legs have not been found on other Mesopotamian sites, they are perhaps to be considered Greek types,<sup>2</sup> though the nomad tunic worn by many of the examples from Greek lands would suggest that the Greeks regarded these types as Oriental. The couples reclining on couches or embracing also belong to the Hellenistic Greek repertory, though No. 850 (Pl. LV, 389) is decidedly Oriental in style.

The uses to which the figurines were put have been suggested in the discussions of the various types, but a few words may be said by way of summary. Some authorities believe that all the types had a religious purpose, votive, apotropaic, or amuletic.<sup>3</sup> But the fact that so many were found in the residential section at Seleucia perhaps weakens the religious theory a little. One would suspect that there were household shrines in many of the rooms, and probably even private chapels here and there throughout the block,<sup>4</sup> which would account for the presence of many of the types. Some of them, however, may have been used for decoration. Certain figurines of draped women, for example, and the various male and female Greek types may have been used as were the Sèvres porcelain statuettes of a later day. Perhaps a copy, be it ever so remote, of a Tanagra figurine was felt to lend an air of cosmopolitan sophistication to a Seleucian house. Of course, it is always possible that objects used primarily for decoration had also a magic or an apotropaic connotation; such might be the masks<sup>5</sup> and any amusingly grotesque figures. Figurines of the Mother Goddess and of her son, of the Greek Aphrodite, and of Eros would be appropriate adornments for the rooms of young girls or of newly married couples to insure luck in love or offspring, just as similar subject matter was used in the paintings on bridal chests of the Italian Renaissance. At Seleucia and elsewhere the bone figurines of the nude goddess and of the squatting boy were placed on combs and pins as finials.<sup>6</sup> With such objects, the original meaning of the decoration must frequently have been forgotten by their users, and the ornament doubtless had no more religious connotation (and, it must be admitted, rather less aesthetic appeal) than the Erotes on an Attic red-figure pyxis, or a quattrocento bronze statuette of Herakles.

Though a number of figurines were found under house floors at Seleucia,

<sup>1</sup> Cf. Winter, *Typen*, II, 123, 6-7; 124, 1-4; 259, 2-3.

<sup>2</sup> But see p. 26, notes 5 and 6.

<sup>3</sup> See Van Buren, *Clay Fig.*, *passim*, and Legrain's review, *A. J. A.*, 35 (1931), 248.

<sup>4</sup> Such as the complex of Rooms 203, 205, and 208 in Level II; see Manasseh, in Waterman, *Sec. Prelim. Rep.*, pp. 24-27, with fig. 7.

<sup>5</sup> Compare the use of masks and heads for decoration on the Parthian palace at Hatra, Sarre, *Kunst alt. Pers.*, pp. 59-61, and the references cited in Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 184, n. 32.

<sup>6</sup> Nos. 1638-1640; *Mus. Journ.*, 19 (1928), 210, figs. 15-16, with 211.

there is no definite evidence that they were buried intentionally, as at an earlier period in Babylonia figurines were buried under floors in brick boxes to keep trouble from the house.<sup>1</sup>

On other sites many of the known types have been found in tombs, a fact which has lent credence to the belief that they had a sepulchral significance.<sup>2</sup> Among these types are the Mother Goddess in her various manifestations connoting regeneration and resurrection;<sup>3</sup> the reclining figures having the same meaning if they represent the Great Goddess or are an Attys type,<sup>4</sup> or symbolizing the heroized dead at the funeral banquet; and grotesque dwarfs and masks serving to ward off evil spirits.<sup>5</sup> A special class of figurines, the women and children, jar carriers and musicians, seated on top of hollow cones, have been called funerary because they were found in tombs at Hillah and Babylon,<sup>6</sup> though there appears to be no conclusive evidence that they were suspended from the walls of the tombs, as has been suggested. Most of them have a tiny hole in back near the top of the cone, which would not be required for a venthole because the figurine was open at the bottom; Koldewey has suggested that they were used as incense burners and that the hole allowed the smoke to escape.<sup>7</sup>

In the excavations at Seleucia very few figurines have been found in tombs, though a number of tombs of various sorts were excavated.<sup>8</sup> The funerary theory has been refuted by some in dealing with Egyptian figurines.<sup>9</sup> Actually, in view of the fact that on other sites as well as at Seleucia the same types are found in houses and in graves, it seems likely that the primary purpose of the figurines was not funerary, but that they were put in the grave along with other objects of spiritual or practical value to the deceased.

Certain types of figurines, particularly those of nude female figures and

<sup>1</sup> Van Buren, *Clay Fig.*, p. lvi, and *Found. Fig.*, pp. 74-77.

<sup>2</sup> Von der Osten, *Art Bull.*, 8 (1926), 170.

<sup>3</sup> In Vault 159 at Seleucia bone figurines of the nude woman and an alabaster version of the same subject were found together (Yeivin, in Waterman, *Sec. Prelim. Rep.*, p. 52).

<sup>4</sup> The theory sometimes advanced that the nude and the semidraped types were put in tombs to guarantee the continued pleasures of the flesh in the afterlife (Legrain, *T. C. Nip.*, p. 6; Yeivin, in Waterman, *Sec. Prelim. Rep.*, p. 41) would seem to be at least partly refuted by the fact that such types are found in women's graves as well as in men's.

<sup>5</sup> See Minns, *Scythians and Greeks*, p. 428; Van Buren, *Clay Fig.*, p. 225, under No. 1100.

<sup>6</sup> Heuzey, *Cat. fig. ant.*, ed. 1923, pp. 29-30, 38-39; for examples of figures seated on cones cf. Van Buren, *Clay Fig.*, Nos. 367, 369-373, 907. One wonders whether these conical bases have any connection with the omphalos on which Apollo and Arsaces are seated on the reverse of Parthian coins (such as those from Seleucia catalogued by McDowell, *Coins*, pp. 8, 11, 22, 62).

<sup>7</sup> *Wied. Bab.*, 2d ed., p. 251; see Hopkins' discussion of a statuette found at Dura (*Dura*, VI, 144-145).

<sup>8</sup> See Yeivin, in Waterman, *Sec. Prelim. Rep.*, p. 41.

<sup>9</sup> Pottier, *Statuettes*, Chap. XII; Perdrizet, *T. C. Fouquet*, I, xi.



those with articulated arms and legs, have been called dolls or puppets.<sup>1</sup> This theory may appear to receive support from the excavations at Seleucia, since so many such figures were found in the rooms of Block B. But, like the types which are thought to have had some votive or apotropaic significance, these too may have had a religious connotation. The nude female figures are derived, at least, from types representing the Mother Goddess. The clay and alabaster figurines have the more restrained modeling of the Greek style, but the bone figurines, with their thin waists, broad hips, and accented triangles, certainly show deliberate depiction of the traits of the goddess. True, dolls might be made with these characteristics, and so by a sort of sympathetic magic eventually bless their owners with a happy marriage and children.<sup>2</sup> Arguments against their being dolls are the small size and the comparative fragility of some of the specimens, such as the bone figurine, No. 1631b, which is only 2.8 cm. high, and the elaborate awkwardness of others, such as the seated girl, No. 772, who had a base to allow her to sit firmly. To a child of today alabaster would probably seem an unsatisfactory material for a doll. But these arguments are inconclusive, for throughout the ages children have loved the miniature, and dolls have been made of all sorts of materials, from iron<sup>3</sup> to the perishable wax of our grandmothers' day. A large seated figurine, not unlike Nos. 772-773 from Seleucia, found in Egypt in a child's grave of the third century A.D., is called a doll by Petrie,<sup>4</sup> as are many figurines of nude women, some of them certainly derived from the Mesopotamian types of the nude woman with hands on her breasts.<sup>5</sup>

The musicians and dancers with articulated legs, similar to Nos. 562-567, 604-612, which were found in tombs at Kerch and Olbia, have been called marionettes and dolls.<sup>6</sup> But it must not be forgotten that to people of the ancient world, Oriental and Occidental, figurines with movable parts had a magical significance, an increased potency which accompanied a greater semblance of life, and that suspended figures had a similar value.<sup>7</sup>

<sup>1</sup> The best summary of the subject is contained in Mrs. Elderkin's "Jointed Dolls in Antiquity," *A. J. A.*, 34 (1930), 455-479. See also de Genouillac, *Kich.*, I, 58, n. 1, and II, 7-8; von der Osten, *Art. Bull.*, 8 (1926), 170; Heinrich, *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 2, pp. 31-32; Hopkins, *Dura*, V, 49; Minns, *Scythians and Greeks*, pp. 369-370; Winter, *Typen*, I, 172-173, and II, 158-159.

<sup>2</sup> See Elderkin, *A. J. A.*, 34 (1930), 456 and 459-460, on Boeotian "dolls" in which the fertility aspect is stressed.

<sup>3</sup> French dolls of four hundred years ago (*The Illustrated London News*, 185 [Nov. 21, 1934], 11).

<sup>4</sup> *Objects of Daily Use*, Pl. 54, 530, with p. 61.

<sup>5</sup> *Ibid.*, Pl. 52, with pp. 59-60.

<sup>6</sup> See Minns, *Scythians and Greeks*, pp. 369-370; Winter, *Typen*, I, 172-173, and II, 158-159.

<sup>7</sup> Heuzey, *Cat. fig. ant.*, ed. 1923, pp. 30-31, 33, n. 1; ed. 1882, pp. 23, 51; Rostovtzeff, *Iranians and Greeks*, p. 235, n. 4, with a reference to similar figurines of the Han Dynasty; Burr, *T. C. Myrina*, p. 30, apropos of seated figures with articulated legs.



Athenaeus,<sup>1</sup> Herodotus,<sup>2</sup> and Lucian<sup>3</sup> give accounts of the figures (*νευροσπαστα*) carried in certain Egyptian religious festivals, which had parts that were moved by strings, so that they could pour libations and go through other motions en route. At the village festivals of Bacchus-Osiris figures of men with movable phalloi were carried about by the women; the dwarfs from Seleucia, Nos. 364-365, 387, may be analogous to these. Lucian<sup>4</sup> describes statues in the temple of the Syrian Goddess at Hieropolis which could weep and move, and Heron of Alexandria, in his treatise on the making of automatic toys, describes an elaborately constructed temple containing a figure of Dionysos which could be made to pour wine from a cup upon the head of a panther lying at his feet, while milk or water spurted from his thyrsos, fire sprang up on an altar in front, and figures of Bacchantes danced around the temple.<sup>5</sup> A similar desire to give lifelike potency to figures destined for votive or amuletic uses may have led the Seleucian coroplasts to provide some of the larger figurines with heads and hands of alabaster and wigs of bitumen and plaster, although of course dolls today are made more "real" by wigs and eyelashes of human hair and by eyes that open and close.

Until literary evidence or more definite information from excavations is available, it is perhaps best to assume that any given type of figurine may have served a variety of purposes. The coroplasts took their ideas from types which were known to them from various sources, native and foreign, some of them perhaps handed down in their workshops for generations. One may assume that the heterogeneous population of Seleucia bought the finished products at no great expense and sometimes used them as religious tradition dictated, but sometimes as personal taste or current fashion suggested.<sup>6</sup>

One use all types had in common. After they had been broken past repair and discarded or after they had been abandoned for other reasons, the fragments found their way into the mud used for making bricks, to serve as stiffening and filling. This may have been intentional<sup>7</sup> or it may have come about because the mud bricks were made from debris which included discarded figurines and potsherds as well as ruined walls of earlier buildings on the same site. In the mud-brick walls of Block B fragments of almost every type were found; Pl. XLVIII, 341, shows such a fragment, still partly imbedded in a piece of brick.<sup>8</sup>

<sup>1</sup> V, 198c and f.    <sup>2</sup> II, 48.    <sup>3</sup> *De Dea Syria*, 16.    <sup>4</sup> *Ibid.*, 10.

<sup>5</sup> *De Automatis*, 3-4. I owe the reference to Professor Campbell Bonner.

<sup>6</sup> For the expression of a similar view with regard to Greek figurines see Pottier, *Statuettes*, pp. 294-296.

<sup>7</sup> But Dr. McDowell informs me that this use of fragments of baked clay as stiffening is contrary to modern practice in the Near East.

<sup>8</sup> See Hopkins, *Dura*, V, 253.

## IV. COSTUME

The costumes of the figurines from Seleucia are as varied and cosmopolitan as the types. Many of the women wear the Greek costumes of the period: the short and the long chiton, unbelted or belted, with or without apoxygma and kolpos; the peplos; and the himation. One of the most frequent combinations is that of the long, full chiton, presumably belted, with a voluminous himation, which is wrapped around the body so as to cover all but the hem of the chiton and has one corner thrown back over the left shoulder; as a rule, the arms are completely muffled in the folds, and the himation is pulled up over the head. The fashion is distinctly Greek, and it is found frequently among the terracottas from Tanagra, Myrina, and Egypt from the fourth century B.C. on,<sup>1</sup> as well as in larger sculpture.<sup>2</sup> At Seleucia it was frequently combined with a local form of headdress, the two-knobbed coiffure.<sup>3</sup>

A long belted garment which is worn by some of the women appears to be a cut-and-sewed affair unlike the Greek chiton. Sometimes, as on No. 115 (Pl. VIII, 61), it is sleeveless, with a deep V neck. Sometimes it has short tight sleeves and a very open neckline cut in front to a deep square-ended V which partly exposes the breasts and in back to a wide V (Nos. 657-658, Pl. XLIV, 319-320). This appears to be a local Babylonian costume of the period;<sup>4</sup> also Oriental, but used in a wider area, is the long-sleeved tunic with a shallow V-shaped neckline and a fairly wide belt which is worn by some of the reclining figures. This is usually accompanied by a large cloak, like the Greek himation in shape but worn in a different way, fastened on the shoulders by circular brooches and arranged to cover the back and to wrap around the legs (No. 673, Pl. XLV, 323).<sup>5</sup>

Many of the men wear classical costume: the short chiton, usually belted, worn in the regular fashion or *exomis*; the himation and the smaller chlamys. Sometimes the himation is wrapped around the body, so that the right arm is muffled in its slinglike folds, in the fashion of the portrait statues of Greek orators and statesmen of the third century B.C. and later. Sometimes the himation or the chlamys is draped scarf-fashion over the nude body. Some of the young boys wear a very small chlamys, which

<sup>1</sup> Cf. Winter, *Typen*, II, 8-60; Burr, *T. G. Myrina*, Pls. 31-39; Breccia, *T. G. Alexandria*, I, Pls. A-F, H-N, 1-7.

<sup>2</sup> Cf. R. Horn, *Stehende weibliche Gewandstatuen in der hellenistischen Plastik*, plates, *passim*.

<sup>3</sup> See pp. 36-37.

<sup>4</sup> The effect of the open-necked costume on the full-breasted, narrow-waisted figures is curiously reminiscent of certain early sculptures from India (L. Bachhofer, *Early Indian Sculpture* [New York, 1929], I, Pl. 39, right).

<sup>5</sup> Compare the standing female figure from Nippur at Harvard, Semitic Museum, No. 2049, which wears the same costume with the cloak clasped on the shoulders.



looks like nothing more than a scarf, arranged around the shoulders and fastened on the right one.<sup>1</sup>

Several varieties of loincloths appear, notably the skirtlike one worn by some of the soldiers and the pugilists, and the very scant kind, worn by a number of the dwarfs, that looks in back like a ridged belt around the waist.<sup>2</sup>

Many of the male figures which have been interpreted as priests and votaries wear a costume that consists of trousers, not particularly full but with numerous horizontal folds, and a knee-length, long-sleeved tunic, with a belt that is usually placed rather low and tied in front. Ordinarily a cloak, fastened under the chin, is worn with this, and the headdress is apt to be a tall pointed cap. This costume is Persian so far as the tunic and the trousers are concerned;<sup>3</sup> it is familiar from the Persepolis reliefs, the representations of Persians in Greek sculpture and vase paintings, and from Graeco-Persian gems and other small objects.<sup>4</sup> It has been said that the Parthians adopted the costume of the Persian priests;<sup>5</sup> however, the priest-like figures from Seleucia wear neither the sleeved kandys nor the kyrbasia of their neighbors, but a sleeveless cloak and a cap which is more like the pointed Saka cap<sup>6</sup> or the caps worn by the priests in the fresco of the sacrifice of Konon at Dura.<sup>7</sup> In a variant of this costume the tunic, made of some rather thin stuff, is gathered up over each thigh by a vertical band, and though the examples from Seleucia are headless, the lappets of a kyrbasia are visible on the shoulders.<sup>8</sup>

In another variant the trousers are represented as quite full, with horizontal folds, and the tunic is hip length, long-sleeved, and belted, with a diagonal front closing, often bordered, that leaves a good deal of the chest exposed; rarely there is no front closing, and the neckline is higher, either

<sup>1</sup> But see Hopkins, *Dura*, VI, 230, for the opinion that the chlamys may be Persian as well as Greek.

<sup>2</sup> Compare the ridged belt on a kneeling figure from Tel Asmar (C. L. Woolley, *The Development of Sumerian Art* [New York, 1935], Pl. 20c-d).

<sup>3</sup> For a discussion of the Persian costume see Dalton, *Treas. Oxus*, 2d ed., pp. xxviii-xxxiii; Gow, *J. H. S.*, 48 (1928), 142-152; for the tunic and trousers compare the silver statuette of Achaemenid times in the Kaiser Friedrich Museum (Sarre, *Kunst alt. Pers.*, Pl. 43).

<sup>4</sup> See the references cited by Dalton and Gow.

<sup>5</sup> See de Morgan, *Traité*, III, I, 1, 108; Hopkins, *J. A. O. S.*, 51 (1931), 122.

<sup>6</sup> On the Saka cap see Dalton, *Treas. Oxus*, 2d ed., p. xxviii.

<sup>7</sup> See p. 23, n. 1. Mrs. Van Buren calls the cloak a rider's cloak, and she dates all figures wearing this costume at about 400 B.C., on the basis of a figurine found at Babylon (*Clay Fig.*, p. 114, under No. 562). But the costume is found at Seleucia in every level.

<sup>8</sup> The same type, with head preserved, has been found at Babylon (Koldewey, *Wied. Bab.*, 2d ed., p. 275, fig. 217). It is this version of the costume which distinguishes as Persian the magi on Ravennese sarcophagi and other Byzantine monuments of the sixth century A.D. (Dalton, *Byz. Art and Arch.*, p. 64, fig. 36, and p. 124, fig. 72; G. Mendel, *Musées Impériaux Ottomans, Catalogue des sculptures grecques, romaines et byzantines*, 3 vols. [Constantinople, 1912-14], II, 397.)



V-shaped or round.<sup>1</sup> The men who wear this costume are apt to have shoulder-length hair, bunching out on either side of the face, and to wear short, pointed caps or kyrbasiai. This costume is worn principally by riders, but also by musicians, dancers, and children. Its use is widespread in the Parthian period: it appears in paintings and plaques from Dura,<sup>2</sup> in figurines said to be from Cappadocia,<sup>3</sup> and in many monuments other than figurines from Mesopotamia,<sup>4</sup> such as reliefs from Bisutun and Persepolis, Persian cylinders, and Parthian coins.<sup>5</sup> It is strikingly like the costumes that are found on Scythian monuments of the fourth and third centuries B.C.<sup>6</sup> Instead of being an inheritance from the Persians,<sup>7</sup> it is the costume of the nomad tribes of the steppes of Asia;<sup>8</sup> the Persians would have received it from them. The Parthians, as one branch of these nomads of whom the Scythians were another, wore it and brought it to the regions over which they ruled. It even penetrated as far as China, where it is found on tomb figurines of the Han Dynasty.<sup>9</sup>

There is a good deal of variety in the hairdress of the women represented in the figurines. Some wear their hair in the Greek (one might almost call it universal) fashion, parted in the center and drawn softly back, sometimes with a sort of roll over each ear, into a knot at the nape. One fashion has been remarked ever since Parthian figurines were known;<sup>10</sup> the hair is parted in the center and has the usual knot in the nape, but in addition there are two knots or knobs on the top of the head; in the Catalogue this is called "the two-knobbed headdress." In the most exaggerated examples, such as No. 1069 (Pl. LXII, 450-451), the knobs are huge balls, worked to suggest the curly ends of hair but looking quite unlike real hair, and there is a small knot on the occiput (visible in No. 1017a, Pl. LXI, 438) which causes the cloth of the himation to project. It seems as if this imposing structure must be made of false hair,<sup>11</sup> for there is no visible con-

<sup>1</sup> But none of the tunics on the Seleucia figurines shows a band of embroidery down the front such as is found at Dura, on the Olbian Bone plaques, and elsewhere; see Hopkins, *Dura*, VI, 233-234, with illustrations in *Berytus*, 3 (1936), Pl. 8, and *Art Islamica*, 3 (1936), fig. 10. <sup>2</sup> *Yale Class. Stud.*, 5 (1935), fig. 83; Hopkins, *Berytus*, 3 (1936), 26.

<sup>3</sup> Rostovtzeff, *Iranians and Greeks*, Pl. I, 1-4.

<sup>4</sup> For instance: a glazed sarcophagus, Sarre, *Kunst alt. Pers.*, Pl. 64, 2; a stone stele from Ashur, Andrae, *Partherstadt Assur*, Pl. 59b and p. 106.

<sup>5</sup> See Minns, *Scythians and Greeks*, p. 61.

<sup>6</sup> As seen on the Chertomlyk vase, Rostovtzeff, *Iranians and Greeks*, Pl. 21, 2, and on the vase from Kul Oba, *ibid.*, Pl. 22. See Minns, *Scythians and Greeks*, pp. 161, 287-288; Rostovtzeff, *Iranians and Greeks*, p. 55.

<sup>7</sup> As Diuilafoy believed (*L'Art ant.*, V, 52).

<sup>8</sup> Minns, *Scythians and Greeks*, p. 61.

<sup>9</sup> O. Sirén, *A History of Early Chinese Art, The Han Period* (London, 1930), Pl. 75a.

<sup>10</sup> Loftus, *Chal. and Sus.*, pp. 212-213, likens it to a court fashion of the time of Henry IV of England.

<sup>11</sup> See Pauly-Wissowa, *Real-encyclopädie der classischen Altertumswissenschaft* (Stuttgart, 1894 —), VII, col. 2128, for the statement that false hair was first used in Hellenistic times.

nection between it and the hair of the head; possibly the occipital knot was part of the framework which supported the knobs and helped to hold them in place. But there are intermediate steps in which the knobs are smaller and look more like real hair and through which the fashion can be traced back to a widespread Greek style of Hellenistic times, the "bow" hairdress. In the latter strands of hair from each side of the central part at the front are brought up to the crown of the head and arranged in a sort of bow or in a double knot. This hairdress appears first at the turn from the fifth to the fourth century,<sup>1</sup> and is common in post-Praxitelean work, such as the Bartlett head in the Museum of Fine Arts, Boston, and among terracottas from Tanagra,<sup>2</sup> Olynthos,<sup>3</sup> Egypt,<sup>4</sup> and Asia Minor.<sup>5</sup> In other words, it was a growing fashion in Greek lands at the time when Seleucia was founded. The exaggerated two-knobbed headdress found in Mesopotamian figurines and bronzes must have been developed from the simpler "bow" headdress of the Hellenistic Greek women. There are no examples of the developed Mesopotamian form which can be surely dated in the Seleucid period, though whether or not this peculiar development is due to the Parthians can hardly be proved at this time.<sup>6</sup> Whether it had any influence on forms in more remote regions is also a question.<sup>7</sup>

Another feminine hair fashion which seems to be characteristic of the period and region is that in which the hair is of shoulder length, with tightly curled ends. Sometimes the ends rest along the shoulders in a continuous roll, but more often they are divided at the nape by a knotted strand of the hair or by a ribbon (No. 998, Pl. LXI, 434). This fashion is unparalleled in earlier and contemporary Greek works, though something like it is found in a few figurines from Egypt.<sup>8</sup> It recalls the male and female headdress of Assyrian times,<sup>9</sup> and the hairdress of women in the Neo-Babylonian period.<sup>10</sup> It would seem to be a fashion that was native to the region

<sup>1</sup> *Ibid.*, VII, cols. 2127-2128.

<sup>2</sup> Winter, *Typen*, II, 24, 8; 48, 31 etc.

<sup>3</sup> Robinson, *T. C. Olynthos*, 1931, Pl. 14, 122, with pp. 37-38.

<sup>4</sup> Breccia, *T. C. Alexandria*, I, Pl. 1, 2; Pl. 2, 1; Pl. 10, 4 and 6; Pl. 49, 14.

<sup>5</sup> T. Wiegand and H. Schrader, *Prima* (Berlin, 1904), p. 337, fig. 378; p. 338, fig. 380.

<sup>6</sup> Exaggerated forms of the bow headdress, none of them exactly like the type worn by the figurines in question, are found on terracottas from other regions: Heuzey, *Fig. ant.*, ed. 1883, Pl. 41, 1; Winter, *Typen*, I, 167, 3; Burr, *T. C. Myrina*, Pl. 39, 105. Poorly rendered examples of the two-knobbed headdress have sometimes been confused with the crescent such as that worn by the alabaster statuette cited on p. 20, n. 4 (Rostovtzeff, *Yale Class. Stud.*, 5 [1935], 180-181).

<sup>7</sup> Cf. heads from Gandhara, J. Marshall, *A Guide to Taxila* (Calcutta, 1918), Pl. 24; from Hadda, J. Barthoux, *Les Fouilles de Hadda*, III, *Figures et figurines* (Paris, 1930), Pl. 50a, d, e, Pl. 92b.

<sup>8</sup> Perdrizet, *T. C. Fouquet*, Pl. 64, 3.

<sup>9</sup> As seen in sculptured portraits and reliefs, e.g. G. Contenau, *L'Art de l'Asie occidentale ancienne* (Paris and Brussels, 1928), Pls. 32, 39.

<sup>10</sup> Such as Van Buren, *Clay Fig.*, fig. 58.



in its essential form, though it appears in an especial variant in the Parthian period.<sup>1</sup> In effect it is similar to the masculine hairdress, itself perhaps derived from an earlier Assyrian form, in which the shoulder-length hair puffs out on each side of the face.

A hairdress which has somewhat the same appearance in front view is found on several of the youthful female heads and on the heads of young boys and girls. In it the hair is arranged in a roll which extends from ear to ear behind, is thicker in the middle, and tapers to the ends. In the larger and more carefully worked examples (No. 773, Pl. L, 356) there is a rosette at each end of the roll, which suggests that the roll may have been made of false hair and attached by means of pins in or behind the rosettes. The roll is usually covered with an incised reticulate pattern, rather than worked to simulate strands of hair. In one instance (No. 993, Pl. LX, 429-430) a braid is carried from under the roll at the nape to the back of the diadem.

Occasionally the women wear their hair in a single braid down the back, a fashion which may have come from Achaemenid Persia, where it was general.<sup>2</sup> Sometimes the actual plaiting is not indicated; this may be the result of a more summary modeling of the back of the figure, or it may mean that the hair was bound with a cloth, as Arab women wear it today.<sup>3</sup> Other female figurines from this region have a similar braidless pigtail.<sup>4</sup>

Among exceptional types of feminine hairdress No. 897 (Pl. LVII, 408) may be noted, in which heavy braids are wound around the head.

With the two-knobbed and the shoulder-length hairdresses, as well as with the nape-knotted, a diadem or heavy wreath is often worn.

Many of the men who wear the nomad costume have a hairdress which is not unlike the "long bob" of recent fashion among women. The hair is cut to shoulder length and left loose. In frontal view it is often represented as two great bunches on either side of the face, recalling the hairdress of some of the kings on Parthian coins, though on the figurines it is never rendered in so stylized a manner. This manner of arranging the hair is not so very different from the ancient Assyrian fashion, though in the latter the ends are more tightly curled.<sup>5</sup> It resembles also the hairdress of the Scythians, who likewise wear the nomad costume,<sup>6</sup> and it anticipates a Sasanian fashion.<sup>7</sup> None of the figurines from Seleucia, with the possible exception of a female figure, No. 650 (Pl. XLIV, 317), have on top of the head the knob of hair which appears in conjunction with puffs at the sides on some

<sup>1</sup> Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 181, calls it "typical Babylonian."

<sup>2</sup> Dalton, *Treas. Oxus*, 2d ed., p. xxxiv.

<sup>3</sup> I owe this suggestion to Miss Winifred Smeaton.

<sup>4</sup> Andrae, *Jung. Ishtar-Temp.*, Pl. 34b and d. <sup>5</sup> See p. 37, n. 9. <sup>6</sup> See p. 36, n. 6.

<sup>7</sup> As in the portraits of kings on some of the rock reliefs (Sarre, *Kunst alt. Pers.*, Pl. 74).



of the monuments from Dura, a combination that is called by the excavators the Parthian "tripartite headdress."<sup>1</sup>

Besides the short haircut which is found on both Greek and Oriental male types, there are several varieties of braided or pigtailed coiffures. Dwarfs, riders, and soldiers wear a tiny pigtail, sometimes represented as an actual braid and sometimes, as on the women referred to on page 38, merely as a tapering mass of hair. A group of heads, Nos. 1157-1161 (Pl. LXV, 473-475), fairly Greek in facial type, shows a braid which instead of beginning at the nape of the neck in the usual way begins at the occiput, and ends at the shoulders. In No. 1159 it is an actual braid; in No. 1157 the braid itself is not indicated, either because of summary modeling or because the hair is covered by a cloth which is held in place by the wreath.

The three-pointed headdress, which sometimes looks like hair and sometimes more like a cap, that is worn by many of the children has been called Parthian, and it is interpreted in various ways, as an actual cap<sup>2</sup> or as a combination of the *kyrbasia* with two leaves of an ivy wreath.<sup>3</sup> It may be that it, like the two-knobbed headdress, is developed from a current Hellenistic fashion or convention. In heads such as No. 1313 (Pl. LXXI, 520) the hair is brushed into curls or tufts over each ear and the center of the forehead; in No. 1316 the curls have been stylized into triangular points; in No. 1321 (Pl. LXXI, 521) the points have become knobs; in Nos. 1322 and 1323 (Pl. LXXI, 522-523) these knobs are greatly exaggerated.

The commonest adornments for the head are a diadem and a thick wreath. In the more carefully worked examples the surface of this wreath is covered with tiny circular depressions, irregularly placed (referred to in the Catalogue as stippling), and usually the wreath is bound with broad ribbons at the front and sides. Only rarely is the method of attachment to the head indicated, but in No. 932 (Pl. LVIII, 416) it is very clear that ribbons are attached to, or emerge from, the center of each end of the cylinder, to tie the wreath to the head. There is no definite clue as to the material of which the wreath is made, but the type in question probably started as a conventionalization of the wreath of leaves and flowers or berries such as is frequently found in Greek and Roman sculpture.<sup>4</sup> The stippled depressions on the surface are common to such wreaths on terracottas from Greece, Asia Minor, Egypt, and the Cyrenaica in the Hellenistic period. It is to be noted that these wreaths have points of similarity

<sup>1</sup> As seen on the painted panel of Victory, *Dura*, II, frontispiece, and pp. 191-192.

<sup>2</sup> Van Buren, *Clay Fig.*, p. 69.

<sup>3</sup> Heuzey, *Cat. fig. ant.*, ed. 1923, p. 36.

<sup>4</sup> Cf. Winter, *Typen*, II, *passim*; the numerous examples in Burr, *T. C. Myrina*, and Breccia, *T. C. Alessandria*, Vol. I. In connection with a bust of Psyche on a Roman metal phalera such a wreath is called a "wreath of ivy berries" (*Cambridge Ancient History*, Volume of Platts, IV, p. 142c). See also p. 40, notes 2 and 3.

with the wreath carried by Konon in the fresco from Dura<sup>1</sup> and with the suspended wreaths in paintings of banquet scenes from the same site, which Rostovtzeff<sup>2</sup> explains as bags stuffed with roses. Wreaths like them in paintings in Scythian tombs are similarly explained by Minns.<sup>3</sup> Though such wreaths were undoubtedly popular in Parthian lands and times, they can hardly be regarded as distinctively Parthian, since they were used in so many regions.<sup>4</sup> They have been variously interpreted: as funerary because of their appearance on the walls of tombs and in scenes of funerary banquets, and on reclining figurines of the types associated with burials; and as having some connection with ritual and sacrifice.<sup>5</sup> But since they are worn by women, men, Erotes, and children, it would seem as if they must sometimes have been merely festive.

The *kyrbasia* (*bashlik* in modern Persian) has been regarded as characteristically Persian ever since the fifth century B.C.<sup>6</sup> Whatever may have been its origin, its use was widespread throughout Western Asia and Asia Minor by the Hellenistic period. Riders, soldiers, children, and reclining female figures from Seleucia wear it. Oddly enough, it is not found on any of the figures which might be priests, though one supposed votary wears it (No. 303, Pl. XXI, 143).<sup>7</sup>

The *kausia*, worn by kings on some of the Parthian coins<sup>8</sup> and sealings,<sup>9</sup> appears also on a number of the riders, though in these figurines it certainly is not a mark of the Seleucid period.<sup>10</sup>

Whether the pointed cap on many of the figurines is derived from the Saka cap<sup>11</sup> or from Persia<sup>12</sup> is a question; very likely the taller variety, worn by the priestlike figures, by musicians, children, and dwarfs, is the Persian type, and the smaller cap of a few of the riders is the Saka type.

#### V. BONE FIGURINES

The bone figurines from Seleucia are, with a few exceptions, of types already known from Parthian levels on other sites in Babylonia.<sup>13</sup> But, like the clay figurines, they have received scant notice from excavators,

<sup>1</sup> Breasted, *Oriental Forerunners*, Pl. 9 (called a "necklace," p. 80); see Cumont, *Fouilles*, I, 45; Hopkins, *J. A. O. S.*, 51 (1931), 122-125.

<sup>2</sup> *Yale Class. Stud.*, 5 (1935), 274, with figs. 72-73; *Dura*, VI, Pl. 42.

<sup>3</sup> *Scythians and Greeks*, p. 315, fig. 225; p. 317, fig. 227; p. 321, fig. 231.

<sup>4</sup> See p. 39, n. 4.

<sup>5</sup> In this connection cf. No. 348 (Pl. XXIV, 167).

<sup>6</sup> See Gow, *J. H. S.*, 48 (1928), 144, n. 30, in which references to ancient authors are given; Dalton, *Treas. Oxus*, 2d ed., pp. xxviii-xxx.

<sup>7</sup> See the discussion on p. 23.

<sup>8</sup> McDowell, *Coina*, p. 57.

<sup>9</sup> McDowell, *Stamped and Inscr. Obj.*, pp. 46, 67, 217-218.

<sup>10</sup> As Gros argued, *Tellin*, p. 301.

<sup>11</sup> See Dalton, *Treas. Oxus*, 2d ed., p. xxviii.

<sup>12</sup> See p. 23, n. 1.

<sup>13</sup> See the examples cited at the beginning of each section in the Catalogue.



who were interested in earlier material. Indeed it is altogether possible that some of the more conventionalized types, particularly when they were fragmentary, were not recognized as figurines.<sup>1</sup> The various types have generally been called Parthian,<sup>2</sup> but no attempts have been made to date them within that period. Therefore the chief value of the group from Seleucia lies in the fact that the numerous examples of each type can be assigned to levels and dated within certain limits.

For the most part these bone figurines represent either nude female figures or squatting boys. It would seem as if the former must be representations of the Mother Goddess because of the attitude of some, with the hands on the breasts, and because of the steatopygy of the more naturalistic examples and the way in which the triangle is emphasized. The squatting boys wear the three-pointed headdress, which has been associated with the young god Tammuz.<sup>3</sup> In an example in the University Museum, Philadelphia, the boy is placed on top of a shaft which springs from a woman's head, so that the mother and the son are closely associated.<sup>4</sup>

The female figures, both those with hands on their breasts and those with articulated arms, are modeled with varying degrees of naturalism. Nos. 1591 *a* and *b* (Pl. LXXXIII, 609-610) and No. 1605 (Pl. LXXXV, 621) are examples of the least linear type; on Nos. 1591 *a* and *b* the arms are disproportionately short, particularly on *b*, where the breasts are not modeled. It is interesting to see how the forms of the body were adapted to the concavity of the bone in the back. No. 1604 (Pl. LXXXV, 620) is less linear than some are, but there are two deep grooves at the base of the abdomen, and a single deep groove, in which are traces of pink, at the base of the neck; the nipples are painted red. In No. 1592 (Pl. LXXXIII, 611-612) a freer use is made of incision to render anatomical detail: the forearms and hands are a series of slanting lines; two parallel lines below and concave to the navel indicate the abdominal muscles;<sup>5</sup> deep grooves mark off the groin and the division between the legs; little triangles suggest the kneecaps; slanting or cross-hatched lines pattern the hair, with its high conical or rounding topknot. The heads are unnaturally long. The unduly thick necks may have been designed to avoid the danger of breakage at this point, but the horizontal creases are a usual feature not only of the bone figurines from Seleucia but of those of terracotta and alabaster as well.<sup>6</sup> Even more conventionalized is No. 1595 (Pl. LXXXIII, 614), in

<sup>1</sup> The author has seen one of these labeled as a handle; another was published as an "ornament or implement" (*A. A. S. O. R.*, 8[1926-27], 45-46, with fig. 6, p. 51).

<sup>2</sup> But see Jordan, *Urak-Warka*, p. 70 (called "archaic" because of the incised technique).

<sup>3</sup> See p. 22.

<sup>4</sup> *Mus. Journ.*, 19 (1928), 210, figs. 15-16, with p. 212 (= *Dura*, IV, Pl. 19, 5); also Rostovtzeff, *Iraq*, 4 (1937), 19-20.

<sup>5</sup> See the similar treatment on a stone relief of Herakles from Dura (*Dura*, V, Pl. 18, 1).

<sup>6</sup> See p. 50.



which the legs and the stumpy feet are not separated, a cross between lines replaces the triangular kneecaps (there is a similar cross on the back of the thighs), the hole for the navel has been cut with a punch or a tubular drill, and the features are not carved, though they may once have been painted. All these figurines have the same sort of stumpy feet, on which the toes are not represented. The parts in highest relief give the feet the appearance of being turned down, as they are on some reliefs and graffiti of the Parthian period.<sup>1</sup>

Outnumbering by far the more or less naturalistic types are the very conventionalized ones, which are carved from thin solid pieces of bone or from hollow pieces which spread at the top and bottom, presumably the leg bones of some small animal. At first glance it may seem fantastic to connect such grotesque objects as the ones figured in Pl. LXXXVII, 634, with the representations of the Mother Goddess, but there are transitional forms which should make the link clear. Attention has already been called to the conventionalized figure, No. 1595, with a cross where the "hands" meet on the chest and with a less pronounced curve of the lines in the lower part of the torso. In No. 1616a (Pl. LXXXV, 626) the arms have become raised bands, and the cross on the chest is more evident; there are groups of parallel lines around the neck and below the arms, and the eyes are punch-cut. From this it is only a step to the highly conventionalized types, which usually, though not always, have holes cut in the sides for the insertion of sticklike arms, preserved only in rare instances (Nos. 1630a and b, Pl. LXXXVII, 633). In tracing the connection between the less and the more conventionalized types it is not meant to imply that there is any chronological evolution, for as a matter of fact the conventionalized types are more numerous in the earlier levels and the naturalistic ones in the later levels. The heads of some of the larger hollow figurines are quite elaborately worked; No. 1618 (Pl. LXXXVI, 628) has a braid of hair down the back, and the nose and ears are pierced, presumably for the addition of metal nose rings and earrings.<sup>2</sup>

In the figures of squatting boys the hands are placed on the chest. The arms are rendered as in the female types, and the style of the face and the deep grooves in the neck are the same. The confusion of lines in the lower part of the figure is intended to represent the left leg drawn up and the right leg tucked under the body, a position found in many of the clay

<sup>1</sup> Hopkins, *Art Islamica*, 3 (1936), 195, with figs. 7, 9, 10. Oddly enough, a similar effect is seen in Cycladic marble figurines of the Bronze Age, as Professor Swindler has pointed out to me. The problem of carving feet out of a thin slab, whether of bone or marble, would be apt to produce similar results.

<sup>2</sup> For this practice among contemporary clay and alabaster figurines cf. Andrae, *Arch. Ishtar-Temp.*, p. 77, fig. 53; Rostovtzeff, *Rev. arts. as.*, 7 (1931-32), Pl. 63a; Lawrence, *Later Gr. Sc.*, Pl. 105b.

figurines of children.<sup>1</sup> But the effort of translating from plastic to linear form appears to have been too much for the artists' powers. Two examples of the type from Seleucia, one in alabaster and the other in marble, have the same linear technique and confused rendering of the limbs (Nos. 1680-1681, Pl. XCI, 660-661). One of the bone boys from Seleucia wears a tall pointed cap, and the others wear the three-pointed headdress.

A few of the more naturalistic Mother Goddess types from Seleucia appear to be hermaphroditic (No. 1594, Pl. LXXXIII, 613, and No. 1603*a* and *b*, Pl. LXXXIV, 619). But in view of the somewhat conventionalized modeling it is possible that the artist was attempting to emphasize the female sexual parts.<sup>2</sup> However, the fact that No. 1594 wears the three-pointed headdress, which is so frequent in the representations of young boys and rarely, if ever, worn by women, strengthens the argument that in these figures there is a confusion of sex. Similar figurines from other sites also wear the three-pointed headdress and have been published as hermaphroditic.<sup>3</sup> Such a confusion of sex has been remarked by Legrain in connection with the bone figurines of squatting boys in the University Museum, Philadelphia.<sup>4</sup>

The reclining youth, No. 1637 (Pl. LXXXVII, 638-639), and the nude standing figure, No. 1636 (Pl. LXXXVII, 636-637), are without exact parallels at Seleucia or elsewhere. The former must have some connection with Attys; the latter, because of his three-pointed headdress, may represent Tammuz. The object in his left hand is not clear; in his right he holds what may be a flask, or possibly a dumbbell-shaped object, similar to the one in the left hand of Konon in the Dura fresco.<sup>5</sup>

All the bone figurines found at Seleucia are from the three upper, that is, the three Parthian, levels; none were found in the Seleucid level.<sup>6</sup> All examples of the type in which the woman stands with her hands on her breasts were found in Level II or in Level Ia. The figures with articulated arms are all from Level II or I, with one possible exception, which may be from Level III. The squatting boys belong stylistically to the same group as do the two female types just mentioned, and they too are all from Levels

<sup>1</sup> See p. 22.

<sup>2</sup> Thereby producing an effect analogous to the one known as the "Hottentot apron" (*Encyclopaedia Britannica*, 11th ed., XIII, 805; XXV, 861).

<sup>3</sup> Lenormant, *Gaz. arch.*, 2 (1876), 66; Heinrich, *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 2, Pl. 30b, with p. 31.

<sup>4</sup> *Mus. Journ.*, 19 (1928), 209-211. There is no reason to believe that any of the clay renditions of the squatting boy are androgynous, despite the coroplasts' occasional ineptitude in representing the plump forms of childhood.

<sup>5</sup> Breasted, *Oriental Forerunners*, Pl. IX and p. 80; Hopkins, *J. A. O. S.*, 51 (1931), 122-124. Cf. also the roll held by Osthane in the painting from the Mithraeum at Dura (*Yale Class. Stud.*, 5 [1935], fig. 77).

<sup>6</sup> This is true also of the bone figurines found in the 1936/37 campaign.



II and I with one exception which was found in Level III. The few female figurines of the transitional type, with raised bands at shoulder height, are from Levels III and II. The majority of the conventionalized type, whether carved from solid or from hollow pieces of bone, were found in Levels III and II, though a few came from Level I. Thus it is apparent that the highly conventionalized types, which were in use throughout the Parthian period, while seemingly evolved from, or at least suggested by, the more naturalistic ones, were used practically to the exclusion of the latter in the earliest Parthian level and outnumbered them in the second, but were less widely used in the first or latest level. In other words, the trend would seem to have been toward, rather than away from, naturalism in this particular class of figurines.

A female figure, No. 1596 (Pl. LXXXIII, 615), is interesting because the arms were found with it; they have been fastened on again in the photograph. The provision for separate, movable arms on these figures, and for inserted, though not movable, ones on the more conventionalized types has naturally led to the belief that they were dolls, though some authorities have given them a deeper meaning, votive, funerary, or magical.<sup>1</sup>

The provenience of the examples from Seleucia would appear to support the theory that they were dolls.<sup>2</sup> Only seven were found in graves, and these seven were distributed among four out of a total number of two hundred and thirty-four graves opened during the course of the excavations, an indication that at Seleucia at least such figurines were not primarily of funerary significance. In every case in which a bone figurine can surely be connected with a burial the grave or vault contained one or more skeletons of children, and the figurines are thus most easily explained as toys. Only three bone figurines were found in the temple area; the rest were found in Block B, which in every level was a residential section. It is interesting that a number of the nude women, with hands on breasts and with articulated arms, and one squatting boy were found together in one of the small rooms (I, 33) at the edge of the block, which might have been a shop.

The arguments for attaching a more than secular meaning to figures with movable parts have already been given.<sup>3</sup> The obvious similarity of the less conventionalized types to terracotta representations of the Mother Goddess is another point in favor of assigning a religious significance to these types. It is possible, however, that the carvers of bone figurines applied the same conventions for depicting the nude female form to dolls

<sup>1</sup> See Elderkin, *A. J. A.*, 34 (1930), 454-479, *passim*; Légram, *Mus. Journ.*, 19 (1928), 211 ("funerary Ishtar"); Woolley, *Proceedings of the Society of Biblical Archaeology*, 29 (1907), 219-220 (fertility amulets); Wulff, *Altchr. Bildw.*, p. 131.

<sup>2</sup> See the discussion on pp. 32-33.

<sup>3</sup> See pp. 32-33.



as to figures destined for other purposes. An analogy can be found in certain Boeotian "dolls" in which the fertility aspect is stressed.<sup>1</sup>

Though most of the bone figurines were excavated in a residential area, it must not be forgotten that throughout that area there must have been many private chapels and household shrines. In this connection an examination of the context in which the figurines were discovered shows that certain types of terracotta and alabaster figurines are found quite regularly in the same rooms with bone figurines, and certain other types never occur in them. In general, the types associated with the bone figurines are those which are the most Oriental and which are the most likely to have had some religious or magical significance: the standing or seated boy with the three-pointed headdress (Tammuz?), the priestlike figures, jar carriers and musicians who may be temple attendants, dwarfs, reclining figures, riders on horseback, and occasionally birds and animals. All these types would have been appropriate adornments for household shrines. The types which are never associated with the bone figurines are of two sorts: the classical figures such as Athene, Aphrodite, Herakles, and Eros, and the various male and female types in Greek costume; and the clay examples of the Mother Goddess types, including both the nude figures with hands on the breasts or at the sides and the groups of a woman holding or suckling a child. This prompts the suggestion that the bone figurines may sometimes have been used as substitutes for terracottas which had the same significance.

The bone figurines from Seleucia and those from other Babylonian sites form a homogeneous group. Whether these types were used to any extent at any great distance from Babylonia is a question which can hardly be answered on the basis of the scanty evidence available at present. Identical types have been found at Susa,<sup>2</sup> and two of the conventionalized figurines, with the sticklike arms preserved, were unearthed recently at Chatal Hüyük.<sup>3</sup> But the draped female figures from Dura published by Rostovtzeff<sup>4</sup> and other unpublished figurines from that site are quite different from any of the known types from Babylonia.

It is tempting to think of these bone figurines as a development of the Parthian period, particularly since there is no conclusive evidence that any of the published examples from other sites are of an earlier date.<sup>5</sup> However, the evidence from Seleucia is somewhat negative at present because so little of the Seleucid level has been excavated. In this connection it

<sup>1</sup> See Elderkin, *A. J. A.* 34 (1930), 459-460.

<sup>2</sup> See pp. 340, 345 in the Catalogue.

<sup>3</sup> My information about them comes from Mr. R. J. Braidwood of the Oriental Institute.

<sup>4</sup> *Yale Class. Stud.*, 5 (1935), figs. 12, 12a.

<sup>5</sup> The specimens from Chatal Hüyük could not be assigned to a definite level, but were thought to be "Hellenistic or Roman."

should be noted that the bone plaques from Olbia, which Professor Rostovtzeff believes are Parthian rather than Sasanian, show certain stylistic similarities with the group of bone figurines from Seleucia, most notably the position of the feet, the cross-hatching of the hair, and the double groove around the base of the neck.<sup>1</sup> It may well be that bone, being small, light, and easily come by, is a medium particularly adaptable to the artistic needs of a nomadic people.

The highly conventionalized types of bone figurines must have continued in use after the end of the Parthian period, as specimens found recently at Barghuthiat<sup>2</sup> and in Sasanian infant burials at Susa<sup>3</sup> demonstrate. It is these later examples which must form the link between the conventionalized Babylonian types and certain Coptic bone figurines, sometimes called dolls, of which there are specimens in the Cairo<sup>4</sup> and Kaiser Friedrich<sup>5</sup> museums, and in the Royal Ontario Museum, Toronto.<sup>6</sup> The similarities consist in the utilization of an entire small bone for the figure, the way in which the legs are cut, the raised bands that suggest the arms, the cross between groups of lines on the chest, the triangle at the base of the body, and the whole manner of stylizing the female figure. Nor is it true that bone figurines must necessarily receive the same stylistic treatment; there is enough variety in the groups from Seleucia alone to prove that, and not all the figurines from Roman and Coptic Egypt are stylized to so marked a degree or in this particular way. At present there appears to be no sure proof available that the Mesopotamian figurines influenced the Coptic ones, which are usually dated from the seventh to the twelfth centuries A.D.<sup>7</sup> But the influence of Mesopotamian, and particularly of Sasanian, design on Coptic as well as on other branches of Early Christian and Byzantine art is generally admitted, and Seleucia has been suggested as an important point of transmission between the Hellenic and Sasanian cultures.<sup>8</sup> It may be that the bone figurines are yet another evidence of connections between the Tigris Valley and Egypt.<sup>9</sup>

<sup>1</sup> *Yale Class. Stud.*, 5 (1935), fig. 31, and pp. 190-192, with n. 39.

<sup>2</sup> *The Illustrated London News*, 183 (Aug. 19, 1933), 288, fig. 7 ("Sassanian").

<sup>3</sup> *Rev. arts et.*, 6 (1929-30), 85.

<sup>4</sup> Strzygowski, *Kopt. Kunst*, Pl. 18, Nos. 8871, 8872, 8878, with pp. 202-203.

<sup>5</sup> Wulff, *Altchr. Bildw.*, Pl. 22, with pp. 131-134.

<sup>6</sup> Elderkin, *A. J. A.*, 34 (1930), 477, fig. 30. Cf. also Petrie, *Objects of Daily Use*, Pl. 55, Nos. 597-599, listed under "Roman Toys," p. 62.

<sup>7</sup> Strzygowski, *Kopt. Kunst*, pp. 202-203; Elderkin, *A. J. A.*, 34 (1930), 278.

<sup>8</sup> Dalton, *Byz. Art and Arch.*, pp. 63-66, 165, 692, 699, 704. Compare the Arab bone figurine found at Tarsus, *A. J. A.*, 39 (1935), 548, fig. 45. See Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 190, n. 38, for reference to a recently discovered Coptic translation of some of the works of Mani.

<sup>9</sup> The probable derivation from Mesopotamian Mother Goddess types of certain terra-cotta nude female figurines, made in Egypt during the Graeco-Roman period, has already been suggested (p. 32, with n. 5).



## VI. STYLE AND RELATIONS WITH PARTHIAN ART

What contributions do the figurines from Seleucia make to our knowledge of Parthian art?<sup>1</sup> They are an ample demonstration, if another one is needed, of the eclecticism of the period. Two principal currents can be distinguished in their style: the plastic, which represents the Greek, and the linear, which represents the Oriental, tradition.<sup>2</sup> In this respect, as well as in the types employed and in many details of costume and rendering, the group from Seleucia is closely allied to the figurines of the Seleucid and Parthian periods from other sites in Babylonia and Assyria. To judge from the available published material, the Seleucian figurines exhibit a slightly higher level of artistic attainment and more Greek influence than do the figurines from any of the other sites, with the possible exception of Babylon. The same phenomenon has been noted in connection with the seal impressions from Seleucia, and it may be accounted for by the large percentage of Greeks in the population.<sup>3</sup> The Greek types from Seleucia appear to be more closely allied to terracottas from Myrina and other sites in Asia Minor than to those from the Greek mainland, and they also show some striking parallels with Greek types from Egypt.<sup>4</sup>

In the Oriental types certain stylistic tendencies are evident. The first of these is an almost universal predilection for representing standing and seated figures in a strictly frontal position, with the torso held rigidly erect. Such an adherence to the so-called law of frontality is of course by no means confined to this particular period and region; it is an outstanding characteristic of archaic sculpture everywhere and of Oriental sculpture in general. Mesopotamian figurines show a predilection for it throughout their history, as a glance through the illustrations in Mrs. Van Buren's catalogue will show.<sup>5</sup> That it is so persistent in the figurines from Seleucia is probably due to several causes: the Oriental nature of the site and many

<sup>1</sup> For discussion of Parthian art see the articles by Rostovtzeff and Hopkins cited in notes 2 and 3, p. 4; and the works mentioned in *Yale Class. Stud.*, 5 (1935), 160-161, n. 2.

<sup>2</sup> Throughout this discussion the inclusive term "Oriental" is used; no attempt is made to distinguish the various elements which may have entered into the Oriental strain in Seleucian art. Dr. McDowell informs me that he believes that any Iranian elements of the first and second centuries B.C. at Seleucia are "Dahae" (that is, from the steppe region east of the Caspian Sea, the original home of the Arsacids); that most of the Iranian elements found in Mesopotamia in the first and second centuries A.D. are "Saka," modified by contact with older, South Iranian cultures; and that the chief Semitic influence in Mesopotamia during the Parthian period was Aramaean.

<sup>3</sup> McDowell, *Stamped and Incr. Obj.*, p. 228. The inhabitants of Babylon were removed to Seleucia by Antiochus I (McDowell, *Exc. at Sel.*, p. 108).

<sup>4</sup> Cf. Breccia, *T. G. Alessandria*, 1, *passim*, and the parallels cited in the present Catalogue.

<sup>5</sup> So that the Parthians can hardly be said to have imported it into Mesopotamia (see Rostovtzeff, *Yale Class. Stud.*, 5 [1935], 240-241).



of the inhabitants; the innate conservatism of objects which were often intended for religious or magical use; the feeble technical and artistic ability of the workers who made them; even, in the case of some of the bone figurines, the nature of the material, which imposed an uncomplicated position. At Seleucia as elsewhere the current adherence to the frontal position affected some of the types derived from classical sources, such as the Athene Niké, No. 142 (Pl. XI, 77), and the man in military costume, No. 413 (Pl. XXIX, 203). Even among the Greek types there are very few which show any great amount of plurifaciality; the dancing (?) figures like No. 138 (Pl. X, 75-74), the seated athlete, No. 295 (Pl. XX, 136-137), and the pugilists, Nos. 419-426 (Pl. XXIX, 207-211), are among the outstanding examples.

Frontality has rightly been called one of the principal characteristics of Parthian art,<sup>1</sup> but it is by no means exclusively Parthian, nor was it used to the exclusion of freer poses in the regional art of the Parthian period.<sup>2</sup> Late classical and Early Christian sculpture everywhere was tending toward an increasing use of the frontal pose.

In any discussion of frontality it must be borne in mind that there is a difference between this term as it is applied to sculpture in the round, as in the preceding paragraphs, and as it is applied to relief sculpture and to painting. In the latter another sort of frontality is found, in which figures that normally would be represented in profile or three-quarter view are turned wholly or partly to the front. Relief sculpture from Dura and Palmyra and paintings from Dura show this type of frontality. At Seleucia relatively few terracotta plaques have been found, but of these few about half show frontality and half do not. Among the groups in the round of riders on horseback, however, the riders who wear the nomad costume turn so that torso and head are in frontal view, the horse being in profile to the right, while in the older Mesopotamian, partly handmade types the riders face forward to the horse's head and thus are seen in profile, like their mounts. In the reclining figures the same tendency to twist the torso around into frontal view is found.

Also to be noted is the tendency to shorten unduly the thighs of seated figures, such as No. 100 (Pl. VII, 53), and the left forearms of reclining figures, such as No. 632 (Pl. XLIII, 313). This, together with the clublike feet that are so common,<sup>3</sup> is probably the fault of an imperfect understanding of the laws of foreshortening and of the workman's carelessness, rather than the result of intent.

<sup>1</sup> See Baur, *Dura*, IV, 47; Hopkins, *Dura*, V, 62, 117; Rostovtzeff, *Rev. arts et.*, 7 (1931-32), 216. Frontality has also been called an Iranian tradition (Baur, *Dura*, II, 191).

<sup>2</sup> In the portraits on coins from Seleucia frontal heads are more numerous in the Seleucid than in the Parthian period (McDowell, *Coins*, pp. 47-49).

<sup>3</sup> For the feet of the bone figurines see p. 42.

The tendency to linearize plastic form is evident in much of the drapery of these figurines. In some of the priestlike figures the folds of tunic and cloak and of long sleeves and trousers are rendered by closely spaced parallel grooved lines. This characteristic style is used even for some of the classical types, such as the woman beside a herm, No. 160 (Pl. XI, 83). As the parallels cited in the Catalogue for types which have this drapery will indicate, the mannerism is found on terracottas from other sites in Babylonia and from Dura and other places in Syria. Hopkins derives it from the Achaemenids.<sup>1</sup> In contemporary larger sculpture something similar is found at Palmyra;<sup>2</sup> at a much earlier period a striking parallel occurs in the group of archaic Ionic *korai*, of which the Hera of Samos in the Louvre is the most famous example.

The linear style is used also for nude figures, particularly for the clay and bone representations of the nude woman with hands on her breasts, and for the bone figurines of nude women with articulated arms and of squatting boys.

Another aspect of this style is apparent in the way in which some of the figurines are painted, with black bands outlining the eyes,<sup>3</sup> pink lines in the grooves of the groin and between the legs (on some of the alabaster figurines), and bands of different colors on the drapery.<sup>4</sup> The same linear use of color is found in contemporary painting, particularly at Dura.<sup>5</sup>

Again, the linear style has been called Parthian,<sup>6</sup> but, like the preference for frontality, it is by no means exclusively that. Linearization, flatness, and the patternizing of a surface are found in Oriental art from the earliest times, and in the first few centuries of the Christian Era they begin to replace the plastic style throughout the Mediterranean world and the Near East.<sup>7</sup> To the Greek lands which had employed the plastic, illusionistic style for a number of centuries the linear style came as something of an innovation; in the East it was simply a reversion to, or a continuation of, a deeply rooted native tradition.<sup>8</sup> Examples of the linear method of rendering the nude female figure<sup>9</sup> and of the peculiar way of rendering the drapery

<sup>1</sup> Hopkins, *Dura*, VI, 260-261; *idem*, *Berytus*, 3 (1936), 26; see also *idem*, *Dura*, V, 60.

<sup>2</sup> See Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 236, n. 109.

<sup>3</sup> Compare the child's head, *Apollon*, 13 (1931), 94.

<sup>4</sup> Because of the poor state of preservation few of the figurines from Seleucia show their original coloring. The best examples are: No. 200 (Pl. XIV, 100); No. 207 (Pl. XV, 105); No. 590 (Pl. XLI, 297); No. 1664a (Pl. LXXXIX, 653); No. 1666 (Pl. XC, 654). Cf. also Van Buren, *Clay Fig.*, fig. 72.

<sup>5</sup> Compare the painted panel of Victory, *Dura*, II, frontispiece, and the paintings of hunting and banquet scenes, *Yale Class. Stud.*, 5 (1935), figs. 71-73, 79.

<sup>6</sup> Rostovtzeff, *Rev. arts et.*, 7 (1931-32), 216; Hopkins, *Dura*, V, 62.

<sup>7</sup> See Dalton, *Byz. Art and Arch.*, p. 66; Hopkins, *Dura*, V, 62; Rostovtzeff, *Yale Class. Stud.*, 5 (1935), 236.

<sup>8</sup> See Debevoise, *A. J. S. L. L.*, 47 (1931), 79-80, for the persistence of Sumerian elements in art of the Parthian period.

<sup>9</sup> Nos. 7, 9, 11 a-b, 18a.



folds by closely spaced parallel grooves<sup>1</sup> have been found in Level IV at Seleucia. It is true that very little of this level has been uncovered so far, but if subsequent excavations bear out this tentative evidence from the Seleucid period, it will be easy to see how the linear style was transmitted locally to the Parthians.

The long neck with horizontal grooves to represent the creases in the flesh, which is characteristic of the Seleucian figurines, has also been named as a distinctive feature of the Parthian style;<sup>2</sup> it is found on Parthian monuments from Dura and elsewhere. But just as the two-knobbed head-dress is an adaptation and an exaggeration of a Hellenistic fashion,<sup>3</sup> so this rendering of the neck is probably nothing but an adaptation and a linearization of the long neck which is found in many examples of Hellenistic sculpture, particularly in terracottas.<sup>4</sup> It is but one manifestation of that desire for elegant elongation which can be found in the art of many periods and countries.<sup>5</sup> It occurs not only in sculpture from the regions which came directly under Parthian dominion, such as Mesopotamia and Syria, but also in contemporary Himyarite heads<sup>6</sup> and in Coptic bone figurines.<sup>7</sup>

So in the figurines from Seleucia we find very little that can be called Parthian exclusively. Probably it is unfair to attempt to learn much about Parthian art from figurines, which may not have been a form of expression so essentially Parthian as, for instance, decorative stucco work,<sup>8</sup> particularly when the figurines come from such a site as Seleucia. They were made primarily for, and presumably by, the native and the Greek inhabitants of the city, and hence were more likely to retain their original Oriental and Greek character in subject matter and style, and to show the influence of the Parthian conquerors only in minor details.

With these reservations in mind, possible Parthian elements in the figurines may be considered. It may be that a preference for bone and alabaster for media, as against terracotta, is a reflection of Parthian taste.<sup>9</sup> Certain types appear to be more Parthian than others.<sup>10</sup> The riders, though a subject which has a long native history in Babylonia, show in certain types traits which we may believe to be Parthian, such as frontality and

<sup>1</sup> Nos. 65, 117a, 158a, 160, 301a-b, 306, 397a, 502a-b, 568.

<sup>2</sup> Hopkins, *Dura*, V, 117; McDowell, *Stamped and Inscr. Obj.*, p. 236; von der Osten, *Art. Bull.*, 8 (1926), 170, 174.

<sup>3</sup> See p. 37.

<sup>4</sup> For instance: Heuzey, *Fig. ant.*, ed. 1923, Pl. 15, 1 (Cyprus); Perdrizet, *T. C. Fouquet*, Pl. 14; Pl. 64, 2 (Egypt); Breccia, *T. C. Alessandria*, I, Pl. L, 1; Pl. P, 4; Pl. 12, 7; etc.

<sup>5</sup> Witness Parmigianino's "Madonna del Collo Lungo" and many of Modigliani's heads.

<sup>6</sup> *A. J. A.*, 38 (1934), 331, fig. 1a; 333, fig. 38.

<sup>7</sup> Wulff, *Altchr. Bilder.*, p. 131.

<sup>8</sup> Dalton, *East Christian Art*, p. 36; Debevoise, *A. J. S. L. L.*, 47 (1931), 79-80.

<sup>9</sup> See p. 7.

<sup>10</sup> See the enumeration according to levels on pp. 7-8.

the nomad costume. The wearing of this costume by the musicians and dancers with movable legs prompts the suggestion that these types may have been introduced by the Parthians, or at least popularized by them. Some of the similar types known from regions outside Babylonia<sup>1</sup> were found in Scythian tombs of a date somewhat before that of the figurines from Seleucia. The low-necked dress and the "long bob" worn by some of the female musicians and reclining figures, and the prevalent two-knobbed headdress are fashions of the Parthian period, but we have already seen that of the headdresses the former may be an adaptation of an earlier native fashion and the latter an exaggeration of a Greek one. Similarly, the characteristic linear style is an adaptation and an exaggeration of a deeply rooted native tradition.

As we see it reflected in the figurines, Parthian art is eclectic to a degree, and not so deeply Hellenic as has sometimes been assumed from the tradition that the Parthians were philhellenes, but full of Oriental elements. This eclecticism is really its chief characteristic. The Parthian influence on the art of Babylonian Seleucia, as on that of other sites, must have been chiefly selective;<sup>2</sup> as Orientals and nomads the conquerors gave added impulse to the tendencies of the time toward a flat, linear, frontal style,<sup>3</sup> old tendencies that were emerging again after a brief period of Western influence. The very fact that there are such striking differences, despite many parallels, between the art of Seleucia and other Babylonian sites and that of Syrian Dura and Palmyra is a demonstration of the strength of reëmerging native tradition during the Parthian period. This stylistic movement in the lands under Parthian rule is but one part of a larger movement which was taking place throughout the Mediterranean area and the Near East; the art of Graeco-Roman and Coptic Egypt affords an excellent parallel.

But so far as any new contributions to artistic style are concerned, it is difficult on the basis of present knowledge to credit the Parthians with any great originality. One wonders, in comparing their coins with the contemporary ones of Bactria and other regions, how much aesthetic sensitiveness they had. What we know of their larger sculpture and their painting is interesting rather for its breaking with the classical tradition and its promise of the new style which was to reach its perfection in the Byzantine period than for any intrinsic beauty.<sup>4</sup> Also it must be remem-

<sup>1</sup> Listed on p. 26, n. 7.

<sup>2</sup> This paragraph was written before I read Hopkins' article in *Berytus*, Vol. 3 (1936), which stresses the importance of the native Syrian and the old Assyrian elements in the art of the Parthian period at Dura.

<sup>3</sup> See Dalton, *East Christian Art*, p. 36; *idem*, *Treas. Oxus*, 2d ed., pp. lxxviii-lxx; Debevoise, *Berytus*, 1 (1934), 3-5.

<sup>4</sup> Excavations in the region from which the Parthians originally came would do much to clarify our understanding of Parthian art in the lands which they eventually conquered.



bered that at present our knowledge of Parthian art is based almost entirely on objects from lands conquered by them, where native traditions were strongly entrenched, and not on objects from the region from which they originally came.

Thus the figurines from Seleucia confirm the impression that it is as determiners of direction, rather than as originators, that the Parthians are important in the history of art. Certain trends which they emphasized were carried on by the Sasanians, and some things heretofore regarded as Sasanian must have begun in the Parthian period.<sup>1</sup> Regarded in this light, Parthian art, even if it is not highly original, would appear to be one of the important links in the chain of development from pagan to Christian style.

<sup>1</sup> As witness there is the very Sasanian style of the plaque from Seleucia, No. 454 (Pl. XXXI, 228).

## CATALOGUE





# CATALOGUE

## EXPLANATORY NOTES

### ARRANGEMENT AND TERMINOLOGY

The figurines are grouped according to the material of which they are made into three main divisions; within these divisions they are arranged by types. In each typological group the order depends largely upon pose and costume: the simpler poses are placed first; nude and semidraped figures precede draped ones; figures with more complicated costumes are placed at the end of a series. It is not always possible to be altogether consistent, but this system was adopted, rather than a classification by significance or use, when it became clear how impossible it is to distinguish with certainty between goddess and mortal woman, between priest and votary, between votive figures and toys or bric-a-brac. If enough of a figurine remains to furnish a clue as to its original posture, it is placed with the whole figures; if not, with heads or with fragmentary parts of the body.

The references at the beginning of each section include all the figurines of the Seleucid and Parthian periods of that general type known to the author. References to figurines very like individual examples from Seleucia are repeated under the appropriate item in the Catalogue. Reference is always made to Mrs. Van Buren's *Clay Figurines of Babylonia and Assyria* if a type is included in that volume; other references to the type can be found there. Figurines from Nippur in the University Museum are equated to Legrain's *Terra-Cottas from Nippur*, since it and Mrs. Van Buren's catalogue were published in the same year and do not contain cross references.

When there are several examples of a given type, they are arranged under the description as nearly as possible in chronological order, beginning with the earliest. The provenience of each specimen is given first, then information as to its technique and state of preservation, and, finally, the dimensions and the museum number. The color of the clay is not mentioned except in unusual cases, since it is felt that descriptions of color are approximations at best and would have no real significance in connection with these figurines. However, it will be understood that when a piece is described as "slipped" the surface is paler than the interior (see pp. 13, 15-17).

### ABBREVIATIONS

Provenience — Area, level, room or section

TT followed by a number = Trial Trench. The plan of the site in Waterman, *Prelim.*

*Rep.*, p. 3, fig. 1, gives the location of some, though not of all, the trial trenches.

See pp. 5-6 for TT 4 and Block B (= TT 20 on plan).

I = Level I, 115-20 — c. 200 A.D.

Ia = 166-7 — c. 200 A.D. } Subdivisions in TT 4, called Levels I and II in Water-

Ib = 115-20 — 166-7 A.D. } man, *Prelim. Rep.*, pp. 10-17.

II = Level II, 69-70 — 115-20 A.D.

III = Level III, 143 B.C. — 69-70 A.D.

IV = Level IV, c. 290 — 143 B.C.

A Roman numeral in parentheses indicates that the object may belong to the level



it designates instead of to the one above. When the numeral is followed by a question mark and a dimension in parentheses, the dimension represents the distance below the surface at which the figurine was discovered, from which the level is conjectured. It must be borne in mind that figurines found in mud brickwork may have been made and used during a level of occupation earlier than that represented by the walls in which they are embedded.

A combination of capital letters and Arabic numerals denotes a section in TT 4 (see Waterman, *Prelim. Rep.*, p. 10, fig. 2).

PP = Pottery pit.

S = Surface.

Str. = Street.

U = Uncertain.

An Arabic numeral alone following a number that indicates a level denotes a room.

The reader is referred to the revised plans of Levels I and II in Block B, Plans I-II, in the present volume, which replace those in Waterman, *Prelim. Rep.*, p. 21, fig. 7, and *Sec. Prelim. Rep.*, p. 18, fig. 5; the plan of Level III in Block B, in *Sec. Prelim. Rep.*, p. 3, fig. 1; the plans of Levels Ia and Ib in TT 4, in *Prelim. Rep.*, p. 10, fig. 2, and p. 15, fig. 6.

Museum numbers are placed at the end of the data regarding individual figurines.

B = Iraq Museum, Baghdad.

C = Cleveland Museum of Art.

M = University of Michigan, Museum of Classical Archaeology.

T = Toledo Museum of Art.

Some of the figurines in the Iraq Museum and the Toledo Museum of Art had not been accessioned when this volume went to press; in such instances the field registry number is placed in parentheses after the letter denoting the museum.

\* indicates figurines in the Iraq Museum not examined personally by the author.

? used in connection with level or with field registry number indicates that the necessary information was missing from the records.

## A. TERRACOTTA FIGURINES

### I. TYPES REPRESENTING OR RELATED TO THE ORIENTAL MOTHER GODDESS<sup>1</sup>

#### 1. NUDE WOMEN WITH CLASPED HANDS

Van Buren, *Clay Fig.*, Nos. 115, 117-118 (= Legrain, *T. C. Nip.*, No. 31); *Apollo*, 13 (1931), 95, fig. 4; *Liv. Ann.*, 19 (1932), Pls. 67, 26, and 68, 3; an example from Ishchale on exhibition in the Oriental Institute, Chicago.

1. Nude woman standing with hands clasped below her breasts and elbows out. Turban-like mass of hair over her forehead, with curls falling to shoulders. Modeling summary; impression blurred. Tongue relief, with background cut down to outline of figure except at neck and below elbows. Pl. I, 1.

a: II, 7, in mud brickwork. Slipped. 10.7 cm. M 14129.

Cf. Koldewey, *Wied. Bab.*, 2d ed., p. 272, fig. 209, for a figure which is similar in style and treatment of background.

2. Nude woman standing (?) with hands clasped below her breasts. Figure that of a young girl. Hair arranged in a heavy caplike mass. Tongue relief. Pl. I, 2.

a: III, Str. 10. Slipped. Missing: below waistline. 5.1 cm.  
M 14644.

#### 2. WOMEN, NUDE OR DRAPED, WITH HANDS ON BREASTS

See also the bone figurines, Nos. 1591-1595.

Van Buren, *Clay Fig.*, Nos. 150, 169-172, 174-180, 182, 188 (= Legrain, *T. C. Nip.*, No. 104), 189, 190; *Apollo*, 13 (1931), 95, fig. 1, and 93, right; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 5, Pl. 21c; *Syria*, 12 (1931), Pl. 54, 1.

3. Nude woman standing with hands on her breasts. Modeling crude, with rolls of clay for arms. Tongue relief, with background cut down to outline of figure except at waist.

a: I (?), Str. 36. Slipped. Missing: head; feet and ankles. 8.5 cm.  
M 15683.

<sup>1</sup> Some of the types catalogued under A III, Draped Women, and A X, Reclining Types, may belong to this class; cf. pp. 20-21.

4. Nude woman standing with hands on her breasts. Single mould, with back carelessly pared.  
*a*: TT 4, Ia (?4 ft.). Slipped. Missing: parts of arms; head, neck, and parts of shoulders and breasts. 6.4 cm. M 15066.
5. Nude woman standing with hands on her breasts. Modeling crude, with spindling legs and arms. Tongue relief, with background cut down to follow outline of figure closely.  
*a*: S. Gray body with paler, greenish buff slip. Missing: head; legs below knees. 7.8 cm. B (reg. 6032).
6. Nude woman standing with hands on her breasts. Tongue relief.  
*a*: III, 77, in mud brickwork. Missing: head. B (reg. 11918).\*
7. Nude woman standing with hands on her breasts. Feet flexed downward so that figure will not stand alone. Prominent abdomen and hips; breasts and hands crudely modeled. Grooved lines render division between legs, and mark off pubic triangle, top of abdomen, inverted V's at ankles, and bracelets on wrists. Single mould. Pl. I, 3.  
*a*: TT 4, IV, G 5. Unslipped. Missing: head and neck. 15.6 cm. M 15000.
8. Nude woman standing with hands on her breasts. Bracelet, rendered by a pair of incised lines, on each wrist. Modeling crude. Single mould.  
*a*: TT 31. Unslipped. Missing: head; legs. 5.3 cm. M 15067.
9. Nude woman, doubtless standing, with hands on her breasts. Hair arranged in even waves; diadem and button earrings. Breasts small and placed high; eyelids and slightly smiling lips rendered by raised bands; grooved lines indicate creases in neck, folds of flesh at top of abdomen, divisions between sticklike fingers, and also bracelets on upper arms and wrists. Tongue relief, with background cut down to outline of figure except at neck, where danger of breakage was greatest; background left at this point gives appearance of a veil. Pl. I, 4.  
*a*: TT 4, IV, E 5. Slipped. Missing: below waistline. 9.8 cm. M 15018.
10. Woman of same type as No. 9, except that her eyes are slanting and almond-shaped, with narrow ridges instead of broader bands for edges of lids. On *a* bracelets rendered by raised bands. Tongue relief.  
*a*: TT 4, II. Slipped. Missing: legs. 11.5 cm. M 15075.  
*b*: TT 4, Ia (?3 ft.). Slipped. Missing: legs. 9.8 cm. M 15060.
11. Fragmentary figurine of same type as No. 9, but headless. On *a* and *b* bracelets rendered by raised bands, which on *a* are covered by transverse striations. Tongue relief.



- a: IV, 410, sub. Slipped. Missing: head; below waistline. 5.9 cm. M 15008.  
 b: TT 4, IV, F 5. Slipped. Missing: head and neck; legs. 7.2 cm. M 15004.  
 c: TT 4, III, D 5. Unslipped. Missing: all but bust and left arm. 5.1 cm. M 14959.  
 d: TT 4, Ia (?4 ft.), C 3. Slipped. Missing: head and neck; legs. 5.5 cm. M 15027.  
 e: U. Slipped. Missing: all but left side of torso. 5.3 cm. M 15065.  
 f: U. Unslipped. Missing: head and neck; legs. 5.9 cm. M 15069.
12. Woman similar to No. 9. But her face is plumper, and in addition to button earrings and pairs of bracelets, rendered by relief bands, on upper arms and wrists, she wears a necklace with pendants, done in incised technique; incisions differentiate strands of hair. Tongue relief.  
 a: III, 48. Slipped. Missing: below waistline. 9.5 cm. M 14162.
13. Woman similar to No. 9, except that she wears a wide necklace, rendered by two incised lines with transverse lines between, around base of neck. Tongue relief. *a* and *b* are from same mould. Pl. I, 5.  
 a: TT 4, III, 15. Slipped. Missing: head and neck; legs. 5.8 cm. M 15033.  
 b: TT 4, Ib (?6 ft.), D 3. Slipped. Missing: head and neck; legs. 5.8 cm. M 15015.  
 c: TT 4, Ib (?6 ft.), F 3. Slipped. Missing: head; below waistline. 5.4 cm. M 15030.  
 d: TT 4, Ia. Slipped. Missing: head and shoulders; legs from above knees. 7.5 cm. M 15068.  
 e: U. Slipped. 6.4 cm. M 15005.

For a similar necklace cf. W. H. Ward, *Seal Cylinders of Western Asia* (Washington, 1910), p. 162, fig. 433.

14. Woman similar to No. 13. Necklace has a disk of clay on right shoulder as if in imitation of a clasp. Heavy turban with an incised line near each edge over hair which is parted in the middle and hangs in curls on shoulders; closely spaced incisions indicate individual strands. Face rather fat, with vertical grooves, which give a smiling expression, at corners of mouth. Tongue relief. Pl. I, 6.  
 a: III, 9. Slipped. Missing: below waistline; surface damaged. 8.7 cm. B (reg. 6859).

See Van Buren, *Clay Fig.*, p. 25, under No. 132, for the suggestion that curls denote a goddess.

15. Woman similar to No. 13. Heavy curl falls on each shoulder. Single mould. Pl. I, 7.  
*a*: III, 201, under Grave 40. Slipped. Missing: head; below waistline. 4.8 cm. M 15009.
16. Woman similar to No. 15. Necklace indicated by a single groove. Single mould.  
*a*: II, 145, below floor. Slipped. Missing: head; legs below knees. 7.8 cm. M 14296.
17. Nude woman standing with hands on her breasts. Turban-like head-dress, with a curl hanging on each shoulder; bracelets and necklace. Single mould.  
*a*: III, 185. Missing: below waistline. B (reg. 11319).\*
18. Woman standing with hands on her breasts. Probably draped, since she wears a belt which ties in front, but garment is very thin, for navel is visible. Around her neck is a ribbon or heavy cord, with a knot and ends in front. Heavy masses of hair, patterned with horizontal incisions, hang to shoulders on each side of face. Turban or heavy wreath, covered with vertical striations; heavy bracelet on each wrist. Eyebrows and edges of eyelids indicated by broad, grooved lines; nose prominent and broad at base; sticklike fingers differentiated by incised lines. Tongue relief, with background cut close to outline of figure. *a*, *b*, *d*, and *e* are from same mould. Pl. I, 8.  
*a*: IV, 401, sub. Pale greenish body; slipped. Missing: below waistline. 6.2 cm. M 15107.  
*b*: III, 32. Slipped. Missing: below waistline. 7.0 cm. M 16428.  
*c*: II, 111, sub. Slipped. Missing: legs. 9.5 cm. M 14518.  
*d*: I, 266, sub (II?). Gray body; unslipped. 5.9 cm. B (reg. 4752).  
*e*: U. Slipped. Missing: below waistline. 6.9 cm. M 14005.
19. Draped woman standing with hands on her breasts. Chiton-like garment, pulled up over a low belt to form a kolpos which is deeper at the sides; skirt falls in fine folds, with a broad box pleat in the center. Hair arranged in a heavy mass over forehead (diadem?), with four "pearl-locks" hanging on each side of face. Arms thin and sticklike. Surface so badly worn that it is impossible to determine all details of costume; it is likely that a necklace and bracelets were worn. Tongue relief.  
*a*: TT 2, S. Gray body; unslipped; clay differs in texture and color from that usually found in figurines from Seleucia. Missing: legs. 6.7 cm. M 15041. Waterman, *Prelim. Rep.*, Pl. 6, 11.



A clearer impression of the same type in the Babylonian Collection at Yale is dated by Mrs. Van Buren at 200 B.C. (*Clay Fig.*, No. 189; cf. also *ibid.*, No. 190). An identical costume is found on the figurine shown in *Syria*, 12 (1931), Pl. 54, 1.

20. Draped woman holding her breasts. Figurine made to include only head and bust, with bottom closed; it may have been a rattle, like Nos. 839-841. Short-sleeved garment with round neckline; bracelet on each wrist. Double mould.

a: Str. 36, S. Unslipped. Missing: head; back half. 4.4 cm.  
M 15164.

Cf. Legrain, *T. C. Nip.*, Nos. 135-137 (= Van Buren, *Clay Fig.*, Nos. 53, 191).

### 3. NUDE WOMEN WITH ARMS AT SIDES

Van Buren, *Clay Fig.*, Nos. 196-205 (No. 204 = Legrain, *T. C. Nip.*, No. 69); *Apollo*, 13 (1931), 95, fig. 3; *Liv. Ann.*, 19 (1932), Pl. 68, 13.

21. Nude woman standing with arms at her sides. Hair a caplike mass; eyeballs protruding; nose beaklike. Waist small and breasts and hips moderately large; arms summarily modeled. Tongue relief, with background cut down to outline of figure except at neck, where it gives appearance of long hair or a veil. *a-d* are probably from same mould. Pl. I, 9.

a: TT 4, IV, B 4. Pale greenish body; unslipped. Missing: legs. 7.9 cm. M 15071.

b: TT 4, II, C 5. Slipped. Missing: below bust. 5.4 cm. M 15064.

c: U. Pale greenish buff body; unslipped. Missing: face; below bust. 5.7 cm. M 15020.

d: U. Unslipped. Missing: face; legs. 6.6 cm. M 15072.

For figurines which are almost identical cf. Legrain, *T. C. Nip.*, No. 55,<sup>1</sup> and Jordan, *Uruk-Warka*, Pl. 81d. A similar, though not identical, figure was found at Kish (de Genouillac, *Kish*, I, Pl. 56, No. 255 = Van Buren, *Clay Fig.*, No. 200); cf. also *Apollo*, 13 (1931), 95, fig. 3.

22. Fragmentary figurine, headless, but probably of same type as No. 19 and perhaps from same mould.

a: TT 4, IV, Z 3. Unslipped. Missing: head; legs. 7.5 cm.  
M 15076.

<sup>1</sup> An examination of the figurine in the University Museum convinces me that there is nothing to indicate that the hands were clasped, as Legrain surmises (*T. C. Nip.*, p. 16).



*b*: S, South Gate. Bitumen on break at bottom. Unslipped. Missing: head; legs. 5.6 cm. M 14083.

*c*: U. Unslipped. Missing: above waistline; lower legs. 5.3 cm. M 15002.

23. Nude woman standing with arms at her sides. High-waisted, with narrow shoulders, large hips, and prominent abdomen and pubic triangle. Hair apparently short; button earrings and anklets. Double mould. *a* and *b* are probably from same mould.

*a*: III, 42. Unslipped. Missing: head; back half. 6.6 cm. M 14100.

*b*: I, Str. 32. Traces of lime wash, to which adhere flecks of green coloring. Unslipped. Missing: legs below knees; back half. 6.6 cm. M 15029-15732.

24. Nude woman similar to No. 23, but larger. *a* wears bracelets. Double mould; *b* has small venthole in back. *a* and *d* are from same mould, as are *b* and *c*. Pl. II, 10.

*a*: III, 212. Slipped. Missing: head; legs from above knees. 8.7 cm. M 14165.

*b*: II (or III?), Str. 227. Slipped. Missing: head; legs. 5.3 cm. B (reg. 5937).

*c*: TT 4, I, A 5. Slipped. Missing: head. 9.5 cm. M 15037.

*d*: U. Traces of lime wash, with pink coloring. Slipped. Missing: head; legs from above knees. 8.5 cm. M 15007.

For the style cf. Nos. 38, 94, and Jordan, *Uruk-Warka*, Pl. 80s, where the subject is the same.

25. Nude woman similar to No. 24, but of shorter and heavier proportions, and more clumsily executed. Anklets and presumably a necklace, with a pendant disk in front. Double mould.

*a*: I, 54, sub (II). Slipped. Missing: head. 10.7 cm. B (reg. 4942).

26. Nude woman standing on a low base with arms at her sides. Slender and rather delicately modeled. Short hair in heavy, wavy masses around her plump face. Anklets. Double mould, with seams pared so that outer contours of legs are lost. *a* and *b* are from same mould. Pl. II, 11.

*a*: II, 141, sub. Slipped. Missing: legs below knees. 6.6 cm. M 16220.

*b*: TT 4, I. Slipped. 8.8 cm. M 15077. Waterman, *Prelim. Rep.*, Pl. 6, 10.

27. Head and bust of nude woman with arms at her sides, presumably from a standing figure. Curly ends of her hair form two big bunches

on her shoulders; diadem. Double mould; small venthole in back. Pl. II, 12.

a: II, 38, floor. Slipped. 5.4 cm. B (reg. 5503).

28. Nude woman standing with arms at her sides. Hair gathered into a braid, or bound in a kerchief, behind; diadem and necklace. Double mould. Pl. II, 13.

a: III, 18. Traces of pink coloring. Missing: forearms; below waistline. B 27907.\*

29. Nude woman standing with arms at her sides. Arms disproportionately long; hips very broad. Double mould (?).

a: III, 32, sub (IV). Missing: head; feet. B (reg. 7710).\*

30. Nude woman standing with arms at her sides. Necklace and bracelets. Double mould.

a: III, 182. Missing: head; upper part of back (bitumen on break); feet. B 16938.\*

31. Nude woman standing with arms at her sides. Heavy anklets. Double mould; small venthole in back.

a: III, 195. Bitumen on break. Traces of lime wash, with red coloring. Slipped. Missing: head. B (reg. 10897).\*

#### 4 NUDE WOMEN WITH ONE HAND ON BREAST AND OTHER ARM AT SIDE

Van Buren, *Clay Fig.*, Nos. 62-64; Pillet, *Exp.*, fig. 21, left; Toronto, Royal Ontario Museum, DA-14.

32. Nude woman standing with right hand under her left breast and left hand over pubic triangle. Tall and slender. Legs held close together, with toes flexed downward so that figurine will not stand alone. Triangle, vulva, and divisions between fingers marked by grooved lines. Single mould. Pl. II, 14.

a: III, 302, sub (IV). Slipped. Missing: head. 11.4 cm. M 16059.

33. Nude woman standing with left arm at her side, palm of hand on thigh and right hand under her right breast. A long curl in front of each shoulder. Although bottoms of stumpy feet are flattened, figure will not stand alone; hands summarily modeled. Single mould. Pl. II, 15.

a: TT 4, II, 2. Slipped. Missing: head. 9.0 cm. M 15031.

34. Nude woman standing with left arm at her side and right hand on her right breast. a wears a bracelet on her right wrist. Modeling summary. Single mould.



- a*: TT 15, 6 ft. from surface. Slipped. Missing: head; legs. 4.8 cm. M 15021.
- b*: U. Slipped. Missing: head; feet. 7.7 cm. M 15014.
35. Nude woman standing with left arm at her side and right hand on her left breast. Necklace, bracelet on right wrist, and apparently a row of bracelets which almost covers left arm. Double mould.
- a*: S. Traces of lime wash. Missing: head; legs; back half. B (reg. 11619).\*
36. Nude woman standing (?) with right arm at her side and left hand on her left breast. Breasts small and arms thin. Wavy hair arranged in "bow" headdress. Double mould. Pl. II, 16.
- a*: III, 119. Traces of lime wash. Unslipped. Missing: below waistline. 4.4 cm. M 14424-14432.
37. Nude woman standing with right arm at her side and left hand on her left breast. *b* wears a thick bracelet. Although bottoms of feet are flattened, figure will not stand alone. Proportions slender. Double mould; in *a* both halves of mould were filled too full, so that figure is unduly thick; in *c* seams project beyond outline of figure. Pl. II, 17.
- a*: II, 203 (III?). Slipped. Missing: head. 10.1 cm. M 15012.
- b*: II, 50. Traces of lime wash, with pink coloring. Slipped. Missing: head. 11.1 cm. B (reg. 4648).
- c*: I, 226 (II?). Unslipped. Missing: head. 10.5 cm. M 16442.
38. Nude woman standing with right arm at her side and left hand on her left breast. Proportions normal; modeling shows Greek influence. Double mould. Pl. II, 18.
- a*: I (?), South Gate. Slipped. Missing: head; legs below knees; back half. 8.0 cm. M 15010.
- b*: S, South Gate. Slipped. Missing: head; legs below knees; back half. 7.5 cm. M 15013.
- For the same type and style cf. Koldewey, *Bab. u. Bor.*, p. 49, fig. 84; for the style cf. also Nos. 24, 94.
39. Nude woman standing with right arm at her side and left hand on her left breast. A long braid hangs down her back. Double mould.
- a*: II, 213, in mud brickwork. Traces of lime wash. Missing: top of head; legs below knees. B (reg. 9737).\*
40. Nude woman standing with right arm at her side and left hand supporting her right breast. Wavy hair arranged in a knot at nape, and in a pointed knot on occiput; thick, twisted wreath. Features delicate



showing influence of Greek models. Nose accidentally flattened before firing. Double mould. Pl. III, 19.

a: I, 126. Unslipped. Missing: parts of right breast and upper arm; below waistline. 7.5 cm. M 15022.

41. Nude woman standing with right arm held away from her side and left hand supporting her right breast. Double mould; venthole in back.

a: S. Slipped. Missing: head and neck; below waistline. 4.2 cm. M 15017.

b: U. Slipped. Missing: head and neck; below waistline. 3.3 cm. M 15032.

#### 5. WOMEN WITH CHILDREN

See also No. 1532, an ape with a child.

Van Buren, *Clay Fig.*, Nos. 243-247, 250-265 (Nos. 245 and 251 = Legrain, *T. C. Nip.*, Nos. 45 and 47); *Liv. Ann.*, 19(1932), Pl. 68, 10; *Yale Class. Stud.*, 5(1935), figs. 4-5.

42. Draped woman suckling baby. She is seated on a high stool with turned legs, with her feet on a footstool; the nude child sits on her lap, in profile to the left, with its knees drawn up, grasping her right wrist with its left hand; her left hand supports its shoulders and with her right she offers it her left breast. She wears a short-sleeved (?) garment with V neck and ample folds in skirt. Hair arranged in the two-knobbed headdress, with a veil. Drapery shows influence of Greek models. Footstool and front legs of chair appear in relief against a background. Double mould; back not worked. Pl. III, 20.

a: III, Str. 32. Traces of lime wash, with pink coloring. Slipped. Missing: head. 9.0 cm. M 14339.

b: II, 136 (III?), in mud brickwork. B 16984.\*

Cf. Van Buren, *Clay Fig.*, No. 244, which may be of same type, and *Liv. Ann.*, 19(1932), Pl. 68, 10, which is similar.

43. Draped woman suckling baby. She sits on a low stool, looking straight ahead, and holds nude (?) infant in a reclining position on her lap, giving it her left breast. No details of her costume can be made out. The hair falls in heavy masses on shoulders, and on front half the strands are suggested by slanting, parallel grooves; diadem and button earrings. Double mould; back not worked. Pl. III, 21.

a: S. Slipped. Missing: front half below waistline, including all but head and shoulders of baby. 12.0 cm. M 16218.

44. Draped woman suckling baby. She is seated; nude baby lies across her lap, facing left and supported by her left arm; with her right hand

she offers it her left breast. She wears a chiton-like garment and possibly a himation. Double mould. Pl. III, 22.

a: III, 36. Unslipped. Missing: head; right shoulder; feet and lower legs; back half. 8.2 cm. M 14143.

45. Draped woman suckling baby. She stands and holds the tiny nude infant in her arms, giving it her left breast; her right hand supports its hips and her left its head; it reaches up with its left hand. She wears a belted garment; her wavy hair is parted in the center, and a veil covers back of head and shoulders. Double mould; back not worked. Pl. III, 23.

a: TT 4, III, D 5. Slipped. Missing: below waistline. 7.2 cm. M 15135.

46. Head and bust of woman, presumably suckling child at her left breast; only head of child preserved. She wears a veil and a twisted wreath or turban. Single mould.

a: III, 59. B (reg. 8369).\*

47. Draped woman suckling child at her left breast. She stands with right leg slightly flexed. Crudely modeled. Double mould; venthole in back.

a: III, 102. B 17047.\*

48. Draped woman suckling child at her left breast. She is seated. Double mould.

a: III, 118. Missing: back half. B 16985.\*

49. Draped woman holding child. She is seated on a couch with solid ends and a mattress, and holds nude, rather large boy in a semireclining position across her lap, facing left, with her right hand under his legs and her left supporting his shoulders. She wears a long garment. Double mould. Pl. III, 24.

a: S. Slipped. Missing: woman's head; part of one of supports of couch. 7.3 cm. M 15132.

50. Woman holding child. She sits on a four-legged stool, holds the nude infant diagonally across her lap, in three-fourths profile to the left, and supports it with her left arm; with her right arm she reaches across her body as if to hold its right hand. She is nude except for a himation, which is draped under her right arm and fastened on her left shoulder; double bracelet on her right upper arm. Impression blurred. Double mould.

a: III, 176. Slipped. Missing: heads; woman's left leg and bottom of adjacent leg of stool. 9.4 cm. M 14525.



51. Draped woman holding child. She is seated, and the group is finished off at chair line; she holds the infant on her lap in a semireclining posture, facing left. Mantle drawn up over back of her head and wrapped across her body; her tightly waved hair is parted in the middle, and she wears a small, pear-shaped crown. Double mould; open base; back not worked. Pl. IV, 25.

*a*: III, 176. Traces of red wash. Slipped. Missing: legs. 6.9 cm. M 14133.

*b*: TT 4, II or III?, B 6. Slipped. Missing: lower legs. 8.8 cm. M 15134.

52. Draped woman holding child. Position of two figures same as in No. 51, and group finished off at chair line. She wears a long, chiton-like garment with V neck; its skirt hangs in V-shaped folds between legs; ridges around ankles may represent anklets, tops of shoes, or bottoms of trousers. When set on the edge of a table group falls forward, but with woman's head in place it may have balanced. Double mould; base closed; back not worked.

*a*: III, 11. Slipped; slip fired pale buff on lower part of front half and on bottoms and back of feet, and red elsewhere, with a sharp line of demarcation between the two colors. Missing: woman's head and neck. 7.5 cm. M 14232.

53. Draped woman holding tiny baby. Her figure is missing below hips and it is impossible to tell whether she is seated or standing; she holds infant in a sitting posture, facing left, in crook of her left arm; her right arm is bent across her chest, with hand grasping edge of mantle that covers back of her head and is drawn across her body, with an end thrown back over her left shoulder; under mantle she wears a garment with round neckline (or is this a necklace?). Her wavy hair is parted in the middle, rolled back from the temples, and gathered into a knot at nape; low diadem set rather far back. Impression indistinct. Double mould. Pl. IV, 26.

*a*: II, 61, in a large pot in floor near east wall; No. 353 was found with it. Unslipped. Missing: woman's figure below hips. 7.4 cm. M 14278.

54. Draped woman holding child. She stands with her left leg flexed, holding nude infant diagonally across her body. She wears a long chiton with short sleeves, which is covered from waist to below knees by a heavy himation; a spiral curl hangs in front of each shoulder. Treatment of drapery unusually crisp. Single mould. Pl. IV, 27.



a: II, 113, in mud brickwork. Traces of lime wash. Slipped. Missing: woman's head, feet and ankles, and surface from her breast to her hips. 9.7 cm. M 14520.

Cf. *Yale Class. Stud.*, 5 (1935), fig. 4, in which the positions of woman and child are similar but the woman's costume is different.

55. Draped woman holding child. She stands on a low, rectangular plinth, with her right leg flexed; nude child straddles her left hip, and she supports its back with her left arm and grasps its knees with her right hand. She wears a long chiton and a himation, which is pulled around her body in diagonal folds and drawn up over back of her head; hair arranged in two-knobbed headdress; diadem and button earrings. Double mould; open base; back not worked. Pl. IV, 28.

a: TT 18, I or II. Traces of pink wash. Slipped. 12.2 cm. M 16124.

Cf. *Yale Class. Stud.*, 5 (1935), fig. 5.

56. Draped woman holding child. She stands on a low, rectangular plinth, and positions of two figures are same as in No. 55, except that her right arm reaches across her body to touch child's shoulder, and its left arm is folded across its chest. Costume same as in No. 55, and she wears a diadem and button earrings. Double mould; open base; back not worked. Pl. IV, 29.

a: I, 99 (II?). Some thick lime wash remains, with pink coloring and a black stripe at top of plinth. Unslipped. 12.6 cm. B (reg. 4004).

Cf. Van Buren, *Clay Fig.*, No. 250.

57. Draped woman holding child. Positions of two figures same as in No. 55. She wears a chiton and a himation, which is wrapped around her body from hips to knees. Child nude and probably a boy; it wears a three-pointed headdress; its nose is overlarge. Double mould; back summarily worked. Pl. IV, 30.

a: Block A, I, 15. Slipped. Missing: woman's head; her legs below knees; part of child's left leg. 11.8 cm. M 15160.

For the style of the child's head in this and in No. 59 cf. the rattles, Nos. 839, 841.

58. Draped woman holding child. She stands on a low base, and position of two figures is same as in No. 56. Himation wrapped around her body; below it appears skirt of a long chiton. Child probably nude. Impression a poor one; a thick lime slip, traces of which remain, with painted details, probably supplemented the inadequate modeling. Double mould; open base.

*a*: II, 178. Unslipped. Missing: woman's head and shoulders; child's head. 7.8 cm. B (reg. 6248).

59. Draped woman holding child. She stands on a low base, and position of two figures is same as in No. 56. The base and the woman's figure form a continuous, cylindrical mass, from which protrude lumps representing her feet and breasts. No details of her costume can be made out except a heavy roll at neck, which may be a necklace. Child nude and probably male; its nose is prominent, and it wears a three-pointed head-dress. Double mould; open base. Pl. V, 31.

*a*: II, 56. Slipped. Missing: woman's head. 16.1 cm. M 16398.

*b*: II, 124. Missing: woman's head and right shoulder. B (reg. 5568).\*

60. Draped woman holding child. She may be seated; child straddles her left hip, and she holds a bird in the crook of her right arm. She wears a clinging garment with deep V-shaped neckline. Her shoulder-length hair is parted in the middle; her face is plump, and she is smiling. Double mould. Pl. V, 32.

*a*: U. Missing: woman's figure below waistline; child's legs. B 27912.\*

61. Draped woman with child. The group rests on a low base with concave profile. Woman probably seated; a flat piece at her left side may be the arm of a chair. Child nude and probably a boy; it has short hair; it stands facing the woman, pressing against her legs and reaching up with its left arm; its right arm is bent at the elbow, with the hand placed on the small of the back; her left hand rests on the side of its head. Double mould; open base; back not worked. Pl. V, 33.

*a*: TT 4, III or IV (? 20 ft.), C 2. Traces of lime wash. Slipped. Missing: woman's figure above waist; parts of child's legs. 8.7 cm. M 15136.

62. Fragment of front half of group similar to No. 61, including woman's body from waist to knees and child's head and body above waistline. Woman's right knee advanced; himation draped in thick folds around her waist. Double mould.

*a*: TT 4, II, sub. Slipped. Missing: back half. 4.1 cm. M 15138.

63. Draped, seated figure, on each side of which stands a small, male figure, probably a child, in frontal position. Sex of seated figure cannot be determined; right hand rests on knee; ample drapery, falling in deep catenary folds between the legs, is based on Greek models. Standing figures wear nomad costume, with open-necked tunic and pointed caps over loose, shoulder-length hair. What appears to be a beard or the



chin-piece of a cap on figure at right is due to some defect in casting. Double mould; back summarily worked. Pl. V, 34.

a: S. Slipped. Missing: body above waistline, including right upper arm and entire left arm, and feet and ankles, of seated figure; legs, below mid-thigh, of figure at right. 6.1 cm. B (reg. 4480).

64. Fragment including child standing beside seated woman, perhaps from a group like No. 63; of the woman only the left leg is preserved. Child wears a kyrbasia. Double mould.

a: II, 202. B (reg. 11010).\*

65. Draped woman with child. She stands with right leg flexed; child stands at her left side, and she holds his upraised right hand with her left hand, lowering her shoulder a little to reach it. She wears a short-sleeved, belted chiton with many fine folds in waist and skirt, and a himation wrapped around her legs and hips, with a heavy roll at top, which she holds in place with her right hand; she has a pair of bracelets on each wrist and each upper arm; curls fall on her shoulders. Child appears to be a boy; he may be wearing the nomad tunic; heavy wreath around his head. Incised technique for folds of drapery. Single mould. Pl. V, 35.

a: TT 4, IV, E 5. Slipped. Missing: woman's head and her legs below knees; child's body below waistline. 8.9 cm. M 15137.

66. Draped woman with child. Both standing, child at woman's right; her right hand rests on his left shoulder, and he pulls at drapery of her skirt with his left hand. She wears a skirt which falls in ample folds and a himation wrapped around her body; drapery more naturalistically worked than in No. 63, following Greek rather than Oriental tradition. Single mould.

a: U. Slipped. Missing: woman's figure above waistline and below knees; child's legs. 7.6 cm. M 15143.

67. Draped woman with child. Both standing, child at woman's left, with its face turned upward and its left hand clinging to lower edge of her mantle; her left arm is placed around its shoulders, and her right is folded across her chest, with the hand pulling down a fold of her himation. She wears a long chiton with many fine folds in skirt, and a himation draped over her head and around her body, covering her chin and completely muffling her left arm. In pose and drapery figurine recalls familiar Tanagra types. Impression faint. Single mould. Pl. V, 36.

a: TT 4, I or II (?1½ m.), E 5. Slipped. Missing: both figures below knees. 11.4 cm. M 14038.



68. Head and bust of nude woman, with child's head attached to her left shoulder. She wears the two-knobbed headdress, with a diadem, and has very full breasts. Both figures have unusually large eyes. Double mould.

a: S. B (reg. 9222).\*

69. Nude (male?) figure standing in frontal position with right arm lowered and left extended sideways; something, presumably another figure, is broken away from its left side. Hair loose, almost of shoulder length, and apparently crowned by a diadem; possibly a cloak is draped around shoulders, with a fastening on left one. Figure may be a child from a group similar to Nos. 65-67. Single mould.

a: II, 213. Slipped. 5.3 cm. B (reg. 5835).

70. Draped woman with nude baby boy. The two figures hold hands and face each other on a flat plaque; perhaps they were lying on a bed; child's knees are drawn up. Woman wears a long garment of thin material. Impression blurred. Single mould. Pl. V, 37.

a: III, 181. Slipped. Missing: left edge of plaque; woman's head and her legs below knees. Remainder broken into three pieces and mended. 8.4 cm. M 14494.

71. Nude child in the same posture as the one in No. 70, and perhaps from a similar group. Single mould.

a: II, 63, sub. Traces of lime wash. Unslipped. Missing: right arm; left forearm; right leg. 7.0 cm. M 14672.

72. Fragment which comprises two female heads, with the tiny figure of a child between them. Both women have wavy hair, rendered in the head on the left by rows of scalloped lines and in the one on the right by straight lines radiating from the forehead; each wears a diadem. Necks long; lips and edges of eyelids rendered by raised bands. Little figure between stands with its legs apart, its left hand on its hip and its right hand raised to its head; it has unduly slender limbs and an ape-like face. Single mould. a and c are from same mould. Pl. V, 38.

a: III, 301, sub (IV). Slipped. 5.0 cm. M 14007.

b: ?, 250. Slipped. 4.4 cm. B (reg. 3852).

c: TT 4, U. Slipped. 5.0 cm. M 15328. Waterman, *Prelim. Rep.*, Pl. 7, 14.

73. Head of woman, with small, ape-like figure sitting astride her left shoulder and turning to face front; its left arm is stretched diagonally across its body and it reaches up behind with its right hand to grasp her

hair. Woman's hair arranged in two bunches on her neck, and she wears a heavy wreath. There is a (suspension?) hole in top of her head. Double mould. Pl. V, 39.

- a: II, Str. 36. Bitumen on break at back of smaller figure's body. Slipped. 5.3 cm. B (reg. 6212).

## II. NUDE AND SEMIDRAPED WOMEN

### I. VARIOUS TYPES, MOSTLY OF GREEK DERIVATION

Few distinctly Greek types from Mesopotamian sites have been published: Van Buren, *Clay Fig.*, Nos. 284-287 (No. 286 = Legrain, *T. C. Nip.*, No. 116); *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 5, Pl. 20c.

74. Aphrodite Anadyomene. Woman stands with left leg flexed so as to produce a slight *déhanchement*; head and shoulders turned to her right; her left hand placed under her left breast and her right holds up himation, which is draped around her legs, with a corner pulled through crook of her left arm. Wavy hair arranged in a knot at nape. At her right side, below the hand, tail of a dolphin is preserved. Impression faint. Double mould, with halves unskillfully joined, so that figure is too thick from front to rear. Pl. VI, 40.

- a: II, 304, sub (IV). Slipped. Missing: legs below knees; body of dolphin. 7.4 cm. M 15043.

75. Aphrodite unveiling. Nude woman who turns a little to her right and looks down to her left, holding a himation across her back, with her left hand outstretched and her right pulling an end around her legs. Apparently she wears a thick wreath. Double mould, with halves so joined that figure is too thick from front to rear; venthole in back; back summarily worked. Pl. VI, 41.

- a: TT 4, 1a. Slipped. Missing: left arm; right hand; below waistline. 5.5 cm. M 15024.

76. Aphrodite unveiling. Of same type as No. 75, from a different mould. Double mould.

- a: TT 4, 1a. Slipped. Missing: head; left arm from above elbow; below waistline in back and below hips in front. 5.3 cm. M 15057.

77. Aphrodite unveiling. Nude woman stands with her body twisted into an S curve and her head turned to her right; right hand raised above her head, holding drapery which hangs at her left side. Diadem over wavy hair parted in the middle and knotted at nape. Double mould; venthole in back. Pl. VI, 42.



- a: TT 4, IV (?), E 4. Seams more carefully finished than usual. Slipped. Missing: below waistline. 7.3 cm. M 15023. Waterman, *Prelim. Rep.*, Pl. 9, 27.
- b: TT 4, III, 13. Slipped. Missing: left arm; below waistline. 5.8 cm. M 15058.
- c: III, 23. Back summarily worked. Slipped. Missing: legs. 7.1 cm. M 15676.
78. Aphrodite unveiling. Head, with part of left hand, presumably from a figure of same type as No. 77, but larger and more carefully modeled. Double mould.
- a: TT 4, III, sub, D 4. Slipped. 4.2 cm. M 15292.
79. Aphrodite unveiling. Head and left forearm and hand, presumably from a figure of the same type as No. 77. Double mould (?).
- a: II, 255 (III ?). B (reg. 8773).\*
80. Aphrodite unveiling. Of type similar to No. 77, except that right hand reaches farther over to left side of head. Features and incised technique Oriental. Hollow; front half made in a single mould and back shaped by hand. Pl. VI, 43.
- a: II, 58, sub. Slipped. Missing: all but head and right arm with some of drapery. 4.6 cm. B (reg. 6921).
81. Aphrodite unveiling. Nude woman stands with her right arm across top of her head, holding a himation, which hangs at her left side. Double mould.
- a: II, 227. Missing: front half; lower legs. B 16967.\*
82. Head and bust of woman standing with right arm at her side. Nude except for a veil, which covers her head, back, and left shoulder. Careless workmanship. Double mould. Pl. VI, 44.
- a: TT 4, III, Z 100. Slipped. Missing: below waistline. 4.9 cm. M 15019.
83. Nude woman standing frontally with right arm held away from her body and left arm close to her side. Folds of drapery hang over her forearm, and a curl lies along her left shoulder. Double mould.
- a: S. Slipped. Missing: head; right arm; left hand and wrist; below hips; back half. 4.3 cm. M 15003.
84. Nude woman standing on a low base with right leg flexed and body swung a little to her left. Mass of drapery, almost like skirt of a long chiton with apophytoma, hangs to base at her left side. Modeling crude;



feet clublike; folds of drapery rendered by deep grooves. Double mould.

a: III, 102. Traces of a thin, red wash. Slipped. Missing: above waistline; right hip; back half. 10.2 cm. M 14345.

85. Nude woman similar to No. 84. Drapery may cover a support against which she leans. On back half buttocks outlined, but division between legs not indicated, so that figure appears to be seated. Impression blurred. Double mould; open base.

a: U. Bitumen on break. Slipped. Missing: above waistline. 6.6 cm. B (reg. 7120).

86. Nude woman looking down to her right, with left hand raised to her head. Wavy hair arranged in a knot at back of head. Clay between head and arm not cut away. Double mould; venthole in back. Pl. VI, 45.

a: TT 4, III, 4. Bitumen on break. Slipped. Missing: right arm; below waistline. 5.6 cm. M 15063.

87. Head and bust of nude woman with arms raised above her head. Breasts well developed. Single mould.

a: U. Traces of lime wash. Missing: top of head; below waistline. B 17343.\*

88. Nude woman in profile to the right, stretching her arms forward. Part of a plaque. Single mould.

a: TT 4, III, D 5. Slipped. Missing: head; left arm; right hand; below waistline. 3.0 cm. M 14925.

89. Torso of nude woman with shoulders twisted to her right, right arm extended sideward and left arm downward. Double mould.

a: I, 56. Slipped. Missing: head; arms; legs. 6.0 cm. M 16515.

90. Nude woman scraping her ankle with a strigil. She stands on her left leg and lifts her right foot backward, twisting her shoulders around to her right and reaching down with her right hand; legs in three-quarter profile to the right and shoulders in frontal position. Presumably figure was part of a plaque. Single mould. Pl. VI, 46.

a: III, 18. Slipped. Missing: head; left arm; left leg below knee. 6.6 cm. B (reg. 7190).

For a similar type from South Italy cf. Winter, *Typen*, II, 206, 5.

91. Nude woman standing on her right leg, with her left leg bent across in front, reaching down to touch (or scrape?) her left ankle with her right

hand. To her left is a mass of drapery, probably a mantle hanging over a support on which she leans with her left arm. Surface worn. Double mould; back not worked.

a: III, 123. Unslipped. Missing: above waistline; right leg below knee. 4.2 cm. M 14099.

92. Nude woman standing in three-quarter profile to the right and bending forward a little. Apparently her weight rests on her right leg, and her left is bent at knee and lifted; presumably her right arm was extended downward and her left forward. Double mould.

a: TT 4, III, sub, E 3. Missing: head; arms below shoulders; legs below knees. 7.5 cm. B (reg. 650).\*

93. Head and bust of nude woman in a contorted position, with left shoulder raised and head inclined backward to her right. Presumably her left arm was extended to the side and her right downward to the front. Smiling. Hair parted in the middle and rolled back from temples into a knot at nape; above this knot is a small, smooth, conical projection; at crown of head something has been broken away, presumably the two-knobbed headdress. On top of head hair is rendered by series of parallel grooves crossing at right angles, and elsewhere by grooved lines, which appear to have been added after removal from the mould. Double mould; seam carefully covered. Pl. VI, 47.

a: II, 140, in mud brickwork. Traces of lime wash, with pink coloring. Slipped. 5.7 cm. T (reg. 6465).

94. Nude female figure, presumably standing, moulded without arms. Separately moulded ones may have been attached to stumps with plaster or bitumen, no traces of which are preserved. Influence of Greek models apparent in modeling of torso. Double mould; venthole in back. Pl. VI, 48-49.

a: TT 4, IV or III, C 2. Slipped; brush marks visible. Missing: head; legs; back half. 7.4 cm. M 15045. Waterman, *Prelim. Rep.*, Pl. 6, 8.

b: TT 4, II, 1 sub. Unslipped. Missing: head; below waistline; back half. 4.9 cm. M 15036.

c: II, 239, below floor. Slipped. Missing: head; right shoulder; legs; back half. 7.4 cm. M 14314.

d: II, 117, in mud brickwork. Slipped. Missing: head; below waistline. 5.7 cm. M 14113.

e: II, 190, in mud brickwork. Slipped. Missing: head; legs below knees. 10.7 cm. M 15673.



- f*: TT 4, Ia, F 2. Slipped. Missing: head; legs. 5.5 cm. M 15038. Waterman, *Prelim. Rep.*, Pl. 6, 7.  
*g*: S. Slipped. Missing: head and shoulders; legs; back half. 7.1 cm. M 14250.  
*h*: U. Slipped. Missing: head; legs and right hip. 6.2 cm. M 15034.

For the style cf. Nos. 24 and 38. For similar types cf. Van Buren, *Clay Fig.*, No. 275; Toronto, Royal Ontario Museum, DA-11.

95. Crouching Aphrodite. Nude woman crouches in profile to the right, with her left knee raised, on a rectangular plinth with a simple moulding at top and bottom. Left foot not indicated. Double mould; open base; back summarily worked. Pl. VII, 50.

*a*: TT 4, IV, D 3. Traces of lime wash. Slipped. Missing: above waistline. 6.8 cm. M 15047.

96. Crouching Aphrodite, similar to No. 95. Base without mouldings. Legs in relief against a background; both feet indicated. On each ankle is an incision shaped like an inverted V. Double mould.

*a*: II, 301, sub. Slipped. Missing: above waistline; greater part of base; entire back half. 7.1 cm. M 15052.

97. Crouching Aphrodite. Fragmentary figure, of which only legs are preserved, presumably of same type as Nos. 95-96. Double mould.

*a*: TT 4, III, 8. Unslipped. 4.5 cm. M 15059.

*b*: S. Slipped. 4.9 cm. M 15054.

98. Nude woman crouching in three-quarter profile to the right, with her left knee raised. She twists around to the front and with her right arm reaches down to touch a cylindrical box or basket behind her right hip; her left hand placed on her right breast. Double mould; back not worked; on shoulders is a circular depression, presumably the moulded indication for a venthole which was never cut. Pl. VII, 51-52.

*a*: S. Slipped. Missing: head and neck; both feet; bottom of box. 6.1 cm. B (reg. 4769).

99. Sleeping Bacchante. Nude woman who crouches in three-quarter profile to the right, leaning against a tall jar, with left hand raised to her head and right covering the pubic triangle; group stands on a low base. She wears a thick wreath. Double mould (?).

*a*: TT 4, III, 11, sub, in mud brickwork (?). 9.5 cm. B (reg. 537).\*

100. Nude woman sitting on a high stool with turned legs and a flat circular cushion, resting her feet on a footstool. Figure has large hips and



abdomen and disproportionately short thighs; above each ankle is a groove shaped like an inverted V. Only front pair of legs of stool indicated, by modeling in low relief. Double mould; open base. Pl. VII, 53.

*a*: TT 4, 1a, A 7. Slipped outside and inside. Missing: above waistline. 6.4 cm. M 15055.

101. Nude woman sitting in profile to the left. Her body is twisted so that her shoulders are in full back view; her left shoulder is lowered, and her left arm reaches downward; position of her right arm cannot be determined. Figure probably part of a plaque. Single mould. Pl. VII, 54.

*a*: II, Str. 32, in drain. Unslipped. Missing: head and neck; surface of left shoulder and arm; right arm; left foot and ankle. 8.1 cm. M 14098.

102. Nude woman seated and leaning to her left, with her left arm around a support of some kind, her right hand resting on her thigh, and her head turned to her right. Diadem on hair; hair arranged in two big bunches on her neck. Double mould.

*a*: III, 109. Slipped. Missing: below breasts on front half, including both hands; legs on back half. 7.9 cm. M 14195.

103. Nude woman sitting on a low stool. Her left knee pulled in and her right raised; her left hand on her knee and her right held, with fist clenched, over a cylindrical object, with mouldings at top and bottom, which stands at her right side. Group rests on a low, circular base with concave profile. Double mould; open bottom. Pl. VII, 55.

*a*: III, 175. Slipped on outside and part way up inside. Missing: above hips; both arms above wrists. 5.7 cm. M 14298.

104. Nude woman sitting in profile to the left, with her arms stretched forward. Part of a plaque. Single mould.

*a*: U. Slipped. Missing: head and neck; forearm; leg below knee. 5.5 cm. M 15053.

105. Woman sitting or kneeling on a rectangular plinth. In front at her right is a sacklike object with a large hole in top, and at her left, a cylindrical object with a cover; she extends her hands to touch both of these, her arms being bent at elbows. Probably nude. Double mould; open base; back not worked. Pl. VII, 56.

*a*: U. Unslipped. Missing: head. 8.0 cm. B (reg. 5558).

106. Nude woman sitting cross-legged, with left hand on left leg. Double mould.

*a*: III, 228. Missing: head; right arm. B (reg. 11831).\*

## 2. NUDE WOMEN WITH ARTICULATED ARMS

See also the terracotta arms, Nos. 1396-1399, and the bone and alabaster figurines, Nos. 1596-1607, 1646-1648.

Van Buren, *Clay Fig.*, Nos. 275-279; Pillet, *Exp.*, figs. 20, 21, right; Toronto, Royal Ontario Museum, DA-12; *Rev. arts as.*, 6 (1929-30), Pl. 16f (a terracotta figure apparently made from a cast of a bone figurine).

107. Nude female figure moulded without arms. Stumplike shoulders pierced for attachment of movable arms. Hair wavy, with a tuftlike lock in center of forehead; diadem, button earrings, and a two-strand necklace. Nose large, and neck long, with horizontal creases. Double mould. Pl. VII, 57.

a: S, Str. 32. Slipped. Missing: part of diadem; below waistline in front; back half. 7.1 cm. B (reg. 4487).

The facial type is similar to that of No. 177.

108. Nude female figure moulded without arms. Stumps pierced for attachment of movable arms. Shoulders and waist narrow, breasts small, hips fairly large. Double mould; halves joined askew and figure too thick from front to rear. Pl. VII, 58.

a: TT 16, 3 ft. from surface. Slipped. Missing: head; legs from above knees. 7.1 cm. M 15051.

## III. DRAPED WOMEN

## 1. STANDING FIGURES, VARIOUS TYPES

Van Buren, *Clay Fig.*, Nos. 270, 309-310, 438-439 (No. 309 = Legrain, *T. C. Nip.*, No. 106); *Apollo*, 13 (1931), 93, left; *Ill. Lond. News*, 183 (Aug. 19, 1933), 288, fig. 7; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 5, Pl. 20i; *Yale Class. Stud.*, 5 (1935), fig. 18; Toronto, Royal Ontario Museum, DA-13.

109. Woman, standing. Armless; no feet indicated; figurine will not stand alone. Sleeveless chiton with belted apoxygma and bordered, V-shaped neckline; button earrings, a thick wreath, and a tall kalathos. Single mould. a-e are from same mould. Pl. VIII, 59.

a: III, 5. Traces of lime wash. Unslipped. Missing: below waistline. 4.6 cm. M 16549.

b: III (?). Slipped. Missing: below waistline. 6.1 cm. M 14423.

c: II, 90, sub (III). Traces of lime wash. Unslipped. Missing: below waistline. 5.8 cm. M 14171.

d: II, 97, in mud brickwork. Slipped. 10.1 cm. M 16557.

e: I, 199 (II ?). Unslipped. Missing: head. 6.3 cm. M 16503.



110. Head and bust of woman, armless, and presumably of same type as No. 109. Belted, V-necked chiton; tall kalathos over hair which is parted in the middle and drawn back into a knot at nape. Double mould; back not worked.  
*a*: III, 32, sub. Bitumen on break at waist. Unslipped. 6.7 cm. M 14523.
111. Plaque with head and waist of woman with arms at her sides. Belted, V-necked garment; necklace. Hair arranged with heavy mass across her forehead and hanging to her shoulders on each side. Crude modeling. Single mould.  
*a*: II, 214, in mud brickwork. B (reg. 11400).\*
112. Woman standing (?) with arms at her sides. Garment indistinguishable. High, pointed cap and a veil. Single mould. Pl. VIII, 60.  
*a*: III, 162 (early II?). B 17043.\*
113. Woman standing with left leg advanced and arms hanging at her sides. V-necked chiton with belted apptygma. Double mould.  
*a*: II, 165 (III?). Traces of pink coloring. Unslipped. Missing: head; legs below knees; entire back half. 7.8 cm. B (reg. 5764).
114. Woman (votary?) standing with arms at her sides, and possibly an object in each hand. Short-sleeved garment with a heavy roll of material around waist. Curls or ends of a tainia hang almost to waistline in front of each shoulder. Double mould.  
*a*: S. Slipped. Missing: head; legs; entire back half. 6.0 cm. M 16558.
115. Woman (votary?) standing with arms at her sides. Sleeveless chiton with a low, V-shaped, bordered neckline and an apptygma girded by a narrow belt tied in front. In her right hand she carries a sling-shaped object, probably a wreath; in her left she holds something disk-shaped, possibly a patera. Incised lines render the fine parallel folds of the chiton. Tongue relief, with background cut down to outline of figure except at neck, where it gives appearance of long hair or a veil. Pl. VIII, 61.  
*a*: II, 68. Slipped. Missing: surface of chin and neck; legs below knees. 13.5 cm. B (reg. 6346).  
*b*: PP 3, 4 m. from surface. Slipped. Missing: head; neck and top of shoulders; legs from above knees. 9.0 cm. M 15671.

The same type is found in the Royal Ontario Museum, Toronto (DA-13).

116. Woman (votary?) of same type as No. 115, except that she wears a necklace of beads alternately spherical and disk-shaped, and bracelets on her left wrist. Single mould.
- a*: TT 4, Ia, 4, in mud brickwork. Slipped. Missing: head; right hand; below hips. 7.3 cm. M 15104.
117. Bust of woman, probably of same type as Nos. 115-116. *a* wears a necklace. Single mould.
- a*: TT 4, IV, C 4. Unslipped. 4.1 cm. M 15111.  
*b*: S. Slipped. 5.6 cm. M 15093.
118. Woman standing with right arm at her side. Sleeveless chiton, belted high and fastened on shoulders by circular brooches. At left side surface of clay is plain, as if it had failed to take impression of mould or as if mould had been broken at that point. Incised technique for drapery. Tongue relief.
- a*: TT 4, IV, C 6. Slipped. Missing: head and neck; left arm; legs from above knees. 7.9 cm. M 15108.
119. Head and bust of woman with arms at her sides. There may have been another figure to her left. Sleeveless (?) garment. Hair drawn back into a knot at nape. Face plump and youthful. Double mould.
- a*: II, 135, on second floor from top. Slipped. Missing: arms from above elbows; below breasts. 4.8 cm. M 14284.
120. Head and bust of woman with arms at her sides. Apparently she is clad in a belted garment. Hair arranged in the two-knobbed headdress and gathered into a braid behind (unless this is where coroplast pinched up clay with his fingers in handling figurine); button earrings and perhaps a diadem. Ridges on her neck may represent a necklace or creases in flesh. Double mould; back not worked.
- a*: III, 109. Unslipped. Missing: below waistline. 6.9 cm. M 14506.
121. Fragment of four-horned altar, comprising the left side and two corners, with parts of back and front adjacent, and a draped female figure on front. Simple torus mouldings at bottom of altar and around top below horns; on front of horn is a circular boss; front between mouldings dressed back, except for a pilaster-like piece at corner. In dressed-back area a woman stands with left leg flexed and arms at her sides; her right hand placed on an indistinguishable object resting on ground by her side (Cybele with her lion?). Sleeveless chiton with apoxygma; possibly a diadem. Each side of altar cast in a single mould; top and bottom open. Pl. VIII, 62.
- a*: II. Slipped. 9.7 cm. M 15000 A.



122. Athene (or a votary?). She stands on a fairly high, rectangular base, with right leg flexed and right hand on her hip; her left arm hangs at her side and she grasps edge of a small, round, bordered shield (*patera*?) which does not rest on ground. Long peplos with belted *apoptygma*, fastened on shoulders by circular pins; neckline bordered. Single mould, with hollow back filled in. *a-d* are from same mould. Pl. VIII, 63.

*a*: TT 4, IV, E 5. Bitumen smeared over front. Unslipped. Missing: head. 6.8 cm. M 15229.

*b*: III, 304, sub (IV). Bitumen smeared over front. Unslipped. Missing: head. 6.8 cm. M 16081.

*c*: TT 4, II. Slipped. Missing: above waistline. 5.8 cm. M 15227.

*d*: TT 4, Ib, D6. Slipped. Missing: head; right elbow. 7.6 cm. M 15233.

DA-9 in the Royal Ontario Museum, Toronto, is of the same type.

123. Athene (or a votary?). Of same type as No. 122, except that right knee is advanced a little more, and there is a rosette in low relief on shield. Single mould.

*a*: TT 31, 4.5 m. below surface. Slipped. Missing: head. 7.1 cm. B (reg. 7213).

Nos. 122-123 are similar in style to Nos. 142, 166; and to figurine No. 108 in Legrain, *T. C. Nip*.

124. Woman standing with arms at her sides, right one flexed. Belted garment, the skirt of which spreads into a bell-shaped base decorated with vertical rows of herringbone pattern on front and of zigzags on back, both rendered in incised technique. On her head is a thick wreath and a cap like a *kyrbasia* with recurved peak but without the lappets. Holes cut through top of head (for suspension?) and into right fist (for insertion of an accessory?). Double mould; joined so that figure is too thick from front to rear. Pl. VIII, 64.

*a*: S. Slipped. Missing: left hand; lower part of skirt. 8.5 cm. M 14670.

125. Woman standing with elbows bent and hands held in front of her abdomen. Sleeveless, belted chiton. Hole pierced through right fist as if for insertion of a metal(?) accessory. Double mould; back not worked except for something on left shoulder which looks like corner of a mantle but has no connection with front half. Pl. IX, 65.

*a*: S. Slipped inside and out (i.e. base must have been open). Missing: head; legs from above knees. 7.0 cm. M 14512.

126. Woman (or young girl?) standing with left leg flexed, holding a bunch of grapes in her lowered right hand and clasping a bird (dove?) to her

body with her bent left arm. Long chiton with belted apoptygma. Double mould; back summarily worked, with upper part carelessly smoothed down by paring. Pl. IX, 66.

a: III, 39. Slipped. Missing: head; lower legs. 12.0 cm. B (reg. 7266).

127. Woman (votary?) standing (or moving forward?) with arms held close to her sides and forearms extended, holding a small, cylindrical object in her left hand. Clad in a chiton *exomis* which leaves her right shoulder and breast free. Hair gathered into a knot at nape; diadem. Double mould; cast without arms, which are rolls of clay, too thick for body, shaped by hand and added; coroplast's fingerprints clear where added clay was smoothed onto moulded body and where palm of hand was pinched out. *a* and *b* are from same mould. Pl. IX, 67.

a: TT 4, III, sub. Bitumen on break on right arm. Slipped. Missing: head; left forearm and hand; right arm below shoulder; legs from a little below knees. 6.0 cm. M 15115.

b: II, 179. Traces of lime wash, with pink coloring on face. Unslipped. Missing: right forearm; legs below knees. 9.2 cm. M 14316.

Cf. Van Buren, *Clay Fig.*, No. 281, which is a nude female figure in the same attitude.

128. Artemis(?). Woman standing in frontal position with arms at her sides. Knee-length, unbelted chiton *exomis*, which leaves her right shoulder exposed. At her right shoulder and side is a cylindrical object (quiver?). Impression blurred. Double mould; cast without arms, which were shaped by hand and added. Pl. IX, 68.

a: TT 4, Ia. Slipped. Missing: head; left forearm; right arm from above elbow; legs below knees. 10.7 cm. M 15098.

129. Fragment of plaque with woman(?) standing in frontal position with flexed left arm extended sideways and right arm reaching across her body, holding in right hand a stick with an oval, fanlike object at the end. Long, unbelted garment; veil over her head. Raised band around edge of plaque, with a suspension hole at top. Single mould; face failed to take impression of mould. Pl. IX, 69.

a: III, 52, below floor level. Bitumen on broken edge. Slipped. 10.1 cm. M 14306.

130. Woman standing with right hand on hip and left hand on her left breast, head turned to her left. Short-sleeved chiton, girdled high; diadem over wavy hair parted in the middle. Features appear to have been rather delicately modeled originally, but left hand is very crude.



Incised technique for drapery. Tongue relief, with background cut down to outline of figure except at neck, where it gives appearance of a veil.

*a*: II, 91, sub. Slipped. Missing: legs. 7.8 cm. M 16270.

131. Woman standing on a rather high base, with hands clasped (or holding an object?) below her breasts. No details of her costume can be made out, except that it has a round neckline. Double mould; back not worked; circular venthole.

*a*: III, 34, sub. Slipped. Missing: head; front half below waistline. 13.5 cm. M 14195.

132. Woman standing with right arm bent across her chest, the hand supporting her left elbow, and her left hand held to her chin. Unbelted (?) garment with a round neckline; diadem and veil. Incised technique for drapery. Double mould.

*a*: III, 184. Missing: back half. B 17349.\*

133. Woman standing with right hand on her right breast and left arm presumably raised above her head. Sleeveless chiton, with an apophygia belted high under breasts. Folds of drapery rendered by grooved lines, with dots at ends of folds at bottom of apophygia. Single mould. Pl. IX, 70.

*a*: TT 4, Ia, A 3. Slipped. Missing: head; left arm; legs below knees. 8.0 cm. M 15116.

Similar in costume and style is a figurine from the palace at Barghuthiat (*Ill. Lond. News*, 183 [Aug. 19, 1933], 288, fig. 19).

134. Woman standing with flexed left leg advanced and torso twisted to her left; right arm extended sideways at shoulder height and presumably bent forward at elbow; left arm also extended sideways from shoulder. Short-sleeved, clinging, unbelted chiton of slightly less than ankle length. Double mould; arms shaped by hand and added before firing. *a* and *b* are from same mould.

*a*: III, 136. Slipped. Missing: head; left arm and shoulder; right forearm; feet and ankles. 9.6 cm. M 14503.

*b*: TT 4, Ib, A 3. Pale greenish buff body; slipped. Missing: head; arms; legs. 6.4 cm. M 15080.

135. Woman standing in same contorted position as No. 134, but with right arm presumably reaching downward and left held close to her side with forearm stretched forward. Same costume as No. 134. Double mould; left arm appears to have been shaped by hand and added. Pl. X, 71.

- a*: III, Str. 10. Breaks on neck, arms, and legs smeared with bitumen. Traces of lime wash. Pale greenish buff body; slipped. Missing: head; left wrist and hand; right arm; feet and ankles. 9.7 cm. M 14297.

136. Woman standing (or moving forward?), with flexed left leg advanced and body twisted into an S curve; left arm held close to her side, palm upturned; what is preserved of her right arm is also close to her side, but forearm may have been extended. Same costume as No. 134. Double mould; probably right arm shaped by hand and added. *a* and *b* are from same mould.

- a*: TT 4, III, Z 2. Slipped. Missing: head and neck; right arm from above elbow; lower legs and feet. 9.6 cm. M 15720.  
*b*: III, 22. Traces of lime wash. Slipped. Missing: head; right arm from above elbow; lower legs and feet. 9.2 cm. B (reg. 6981).

137. Woman standing in same position as No. 136, presumably with left arm hanging at her side and right forearm stretched forward. Scant, clinging chiton, which reaches to a little below knees and has a double belt tied in front. Double mould; arms shaped by hand and added before firing. *a* and *b* are from same mould. Pl. X, 72.

- a*: TT 4, II, C 1. Slipped. Missing: head and neck; left arm from above elbow; right forearm; feet and ankles. 9.2 cm. M 15079.  
*b*: TT 4, 1a. Slipped. Missing: head and neck; left arm from above elbow; right forearm; feet and ankles. 9.7 cm. M 15078.

138. Woman (?) moving forward, as if dancing, with right leg advanced, left arm bent across her body at waistline and right arm presumably extended sideways; she looks to her right, and shoulders are twisted in that direction. Long-sleeved, unbelted chiton, which reaches to a little below knees and models legs closely. Long hair gathered into a braid. Double mould; made without right arm. Pl. X, 73-74.

- a*: TT 4, III, Z 2. Unslipped. Missing: head; right arm; legs below hem of chiton. 6.8 cm. M 15617.  
*b*: III, 32. Missing: right arm; lower legs. B 16966.\*

139. Woman striding forward with left arm at side and right presumably extended sideways at shoulder level. Long chiton with belted apophrygma, fastened on shoulders by circular brooches. Hollow; front half mouldmade and back shaped by hand; seams insufficiently pared. Made without right arm; deep undercutting of folds of drapery between legs would have made it difficult to remove figure from mould without injuring it, and it may be that left leg and adjacent drapery



folds were cast in a separate mould; open base; unworked back has two circular ventholes, one above the other; similar hole in abdomen. *a* and *b* are probably from same mould. Pl. X, 75.

*a*: II, Str. 227, under foundations, below dog's skeleton. Missing: head; right arm. 12.2 cm. M 14032.

*b*: II, Str. 227, under foundations, below dog's skeleton. Missing: head; right arm. B 16965.\*

140. Maenad (?). Woman standing with right leg flexed, and arms presumably extended sideways at shoulder level. Knee-high pillar with moulded top by her left leg. Sleeveless, knee-length chiton with apotygmata, and a nebris, which is draped over her right shoulder and under her left arm and held in place at waist by a broad belt. Double mould; made without arms. *a* and *b* are from same mould. Pl. X, 76.

*a*: II, sub. Pale, almost greenish buff body; slipped. Missing: head; separately moulded arms; legs and pedestal below woman's knees. 8.4 cm. B (reg. 6923).

*b*: U. Pale greenish buff body; slipped. Missing: head; separately moulded arms; legs and pedestal below woman's knees. 8.5 cm. M 16123.

141. Head and bust of woman with right arm raised, the forearm resting on top of head; left hand clasping a cup (?) to her breast. Short-sleeved, V-necked garment; button earrings; thick wreath with stippled surface on her curly hair. Face distinctly negroid. Double mould.

*a*: III, 200. Missing: below waistline. B 17036.\*

142. Athene Niké. She stands with right leg flexed, left arm at her side and right arm extended sideways; small wings spring from her shoulders. Long peplos with belted apotygmata and bordered neckline, fastened on shoulders by circular brooches; button earrings; helmet, with high, recurved crest and raised cheek pieces, over hair arranged in a *Melonensfrisur*. Lips and edges of eyelids rendered by raised bands. Single mould. Pl. XI, 77.

*a*: TT 4, Ia, B 6. Slipped. 8.0 cm. M 15220. Waterman, *Prelim. Rep.*, Pl. 8, 23.

For the style cf. Nos. 122-123 and 166 and Legrain, *T. C. Nip.*, No. 108.

143. Niké. Woman with head turned to her right and left arm at her side. Costume cannot be made out; possibly nude. Medium-sized wings spring from her shoulders. Double mould; made without right arm; back not worked; circular venthole.

*a*: II. Slipped. Missing: separately moulded right arm; left forearm; right wing; below waistline. 5.4 cm. B (reg. 5286).

144. Niké. Woman with left arm at her side and right extended sideways at shoulder level; head turned to her right. Wings spring from her shoulders. Thin garment with diagonal folds in waist and a ropelike belt. Hair arranged in the two-knobbed headdress, with a diadem. Below belt at her left side a small, circular hole cut; a similar hole between her left arm and side; presumably there was another hole at her right side. Double mould.
- a: S. Slipped. Missing: parts of arms; all but attachments of wings; below waistline in front and below shoulders in back. 7.5 cm. M 16062.
145. Niké. Woman who appears to be armless. Winglike extensions from sides of her body. Costume indistinguishable. Hair arranged in the two-knobbed headdress. Impression very faint. Double mould; back not worked.
- a: TT 15. Unslipped. Missing: below waistline. 6.0 cm. M 15221.
146. Fragmentary relief of woman in contorted position. In profile to the right, bending over, with her right arm stretched forward and downward; head twisted back over right shoulder so that it is seen in three-quarter view. Sleeved garment; ball-and-pendant earrings. Hair arranged in the two-knobbed headdress; individual strands rendered by parallel incised lines and knobs worked with irregularly spaced grooves and depressions. Features Greek. Single mould. Pl. XI, 78.
- a: S. Slipped. Missing: below waistline. 7.5 cm. M 16166.
- For the style cf. the head, No. 873.
147. Woman standing on a low base which is too uneven on the bottom to allow figure to remain upright. Long skirt which falls in many fine folds; her toes peep out from beneath hem. Drapery rendered by parallel grooves, with an incised dot between ends of each pair, at hem. Single mould.
- a: TT 18. Slipped. Missing: above mid-thighs. 7.8 cm. M 15158.
148. Woman standing with left leg flexed, on a low base which is too uneven on the bottom to allow figure to remain upright. Garment with a long skirt, folds of which are rendered by closely spaced, grooved lines. Single mould.
- a: TT 4, II or III (? 12 ft.), E 3. Slipped. Missing: above hips. 8.1 cm. M 15162.
149. Woman (?) standing on a low base. Her ankle-length skirt flares slightly, and folds model flexed right leg. Double mould; back not worked; open base.



- a: TT 4, II, A 4. Slipped. Missing: above waistline. 7.7 cm.  
M 15154.

150. Woman (?) standing on a low base. Long, full skirt, which models her legs and hangs in heavy folds between them; her toes show below hem. On each side hang folds of drapery, as if figure stood in a curtained niche, as does woman in No. 201. On each side of figure a hole is cut above knee, presumably for attaching the plaque. Single mould.  
a: S. Slipped. Missing: above waistline. 4.7 cm. B (reg. 3868).

## 2. STANDING FIGURES ENVELOPED IN HIMATIA

Van Buren, *Clay Fig.*, Nos. 291-305, 437, 951 (Nos. 293, 301 = Legrain, *T. C. Nip.*, Nos. 115, 110 and 143; a figurine from the same mould as No. 951 found at Dura, *Dura*, IV, Pl. 8, 3); Legrain, *T. C. Nip.*, Nos. 106-109, 111, 114; *B. A. S. O. R.*, 40 (1930), 10, fig. 9; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 5, Pl. 20g; *Liv. Ann.*, 19 (1932), Pl. 67, 24; Watelin, *Kish*, IV, Pl. 36, 3; *Yale Class. Stud.*, 5 (1935), fig. 15; Harvard, Semitic Museum, 2049; Toronto, Royal Ontario Museum, DA-9.

151. Woman (standing with arms at her sides ?) with head inclined to her right. Enveloped in a himation, which covers rear of her head and is pulled across front of her body and thrown back over her left shoulder. Hair wavy; button earrings and a diadem. Impression blurred. Double mould; venthole in back.

a: III, 5. Slipped. Missing: all but head and bust. 5.5 cm.  
M 16534.

152. Woman standing with left leg flexed, on a circular plinth. Long chiton and a himation, which covers her shoulders and back and is wrapped across front of her body, enveloping it from waist to knees; a heavy fold at upper edge is carried across her left arm, and with her left hand she pulls up lower edge; her right arm hangs at her side. Single mould. Pl. XI, 79.

a: II, Str. 36. Impression faint. Slipped. Missing: head, neck, and tops of shoulders. 10.7 cm. M 16219.

b: TT 4, Ia, B 6. Reworked after removal from mould. Slipped. Missing: head, neck, and right shoulder; right hand and wrist; legs from above knees. 7.7 cm. M 15130.

153. Woman standing on a low base with mouldings at top and bottom. Her left arm hangs at her side and with her right hand she lifts a fold of the himation, which is wrapped around her body; below this the skirt of a long chiton is visible. Part of a relief. Single mould.

a: S. Traces of lime wash, with pink coloring. Slipped. Missing: head; left arm. 6.3 cm. M 14681.

154. Woman standing with left arm at her side and right arm flexed, holding up an end of her himation. She wears a long chiton and a himation, which is pulled tightly around her body, so as to show modeling of breasts and abdomen, and falls in ample folds across thighs. In front of each shoulder hangs a strip like the end of a tainia or the lappet of a kyrbasia. Incised technique for drapery. Single mould. *a-c* are from same mould. Pl. XI, 80.

*a*: TT 4, S. Bitumen on break at neck. Slipped. Missing: head; legs below knees. 5.2 cm. M 15103.

*b*: S. Slipped. Missing: head; legs below knees. Surface damaged. 5.2 cm. M 15025.

*c*: TT 15. Drapery reworked after casting. Slipped. Missing: head; lower legs. 5.5 cm. M 15151.

*d*: U. Slipped. Missing: head; legs below knees. 6.4 cm. M 15139.

155. Woman standing in same position as No. 154, on a circular plinth. Long chiton and a himation, which is wrapped around her body, leaving her right shoulder free and having an end bunched in crook of her left arm. Single mould, hollow, with hollow space filled in to make a flat back. Pl. XI, 81.

*a*: I, 246 (II?). Slipped. Missing: head. 8.0 cm. M 16253.

156. Woman similar to Nos. 153-155. Impression blurred. Double mould.

*a*: II, 246, sub. Slipped. Missing: head; legs below knees; back half. 6.8 cm. M 15686.

157. Woman standing on a high base, with arms at her sides. Long chiton and a himation, which is wrapped tightly around her body, with no folds indicated; with her left hand she pulls up a fold of mantle. Breasts are applied pellets of clay. Single mould.

*a*: TT 4, 1a. Slipped. Missing: head; part of base. 8.6 cm. M 15095.

158. Woman standing with left leg flexed, on a low base. Long, V-necked chiton and a himation, which is wrapped around her body, covering it from waistline to knees, with a heavy roll at top; with her right hand she grasps this roll and in her lowered left hand she holds a heart-shaped fan. Parallel, closely spaced grooves render folds of drapery. Single mould. Pl. XI, 82.

*a*: TT 4, IV, C 3. Bitumen on break at top. Unslipped. Missing: above waistline; right forearm; part of base. 10.0 cm. M 15023.

*b*: II, 133, sub. Bitumen on break at neck. Slipped. Missing: head; part of base. 12.3 cm. M 16358.



For the rendering of the drapery in Nos. 158-162, 174-176 cf. the goddess in a shrine, Van Buren, *Clay Fig.*, No. 951, and *Dura*, IV, Pl. 8, 3.

159. Woman similar to No. 158. Chiton belted high under breasts; bracelets on her upper arms. Drapery reworked after casting. Single mould.

a: III, 123. Slipped. Missing: head; legs. 5.2 cm. M 14514.

160. Woman standing with left leg flexed and left arm at her side. Herm at her right side. She wears a long, belted chiton and a mantle, which is arranged as in No. 158; with her left hand she grasps heavy roll at top. Folds of drapery rendered by closely spaced, grooved lines. Single mould. Pl. XI, 83.

a: TT 4, III, 10, sub. Slipped. Missing: upper part of herm; woman's body above waistline, with all of her right arm and her left upper arm. 8.7 cm. M 15091.

161. Woman standing beside herm, presumably of same type as No. 160, but from a different mould. Single mould.

a: S. Slipped. Missing: upper part of herm; woman's figure above knees. 6.6 cm. M 14202.

162. Fragment, presumably from group like Nos. 160-161, of woman standing beside herm. Woman's figure from waistline to knees preserved, together with a small portion of adjacent herm. Costume and drapery style same as in Nos. 160-161. Single mould (?).

a: S. B (reg. 11623).\*

163. Head and bust of draped woman, with arms at her sides. She appears to be enveloped in a himation, which covers her right arm and shoulder and is pulled up over her head, on which there is a (two-tiered ?) diadem. Incised technique for drapery. Single mould. Pl. XI, 84.

a: II, 256. Traces of lime wash. Missing: left lower arm; right arm from just below shoulder; below waistline. B 27911.\*

164. Woman standing with left leg flexed. Long chiton and a himation, which is wrapped around her body, covering it from hips to knees, with an end pulled across her back and left shoulder and hanging down at her left side; arms folded across heavy roll of material at waistline. Single mould; convex back.

a: S. Slipped. Missing: head; lower legs and feet. 7.2 cm. M 14337.

165. Woman standing with left arm at her side and right hand on her hip. V-necked chiton and a himation, which envelops her body, leaving right

shoulder and arm free but covering left shoulder, with an end wrapped around left arm. Hair arranged in a *Melonenfrisur*, with a heavy wreath bound in front and tied on by long ribbons, ends of which hang in front of her shoulders. Bracelets on upper arms and wrists. Smiling. Incised technique for drapery. Single mould. Pl. XI, 85.

a: TT 4, Ib. Slipped. Missing: below knees. 5.8 cm. M 15120.

166. Woman standing on a rather high base, with left arm at her side and right hand on her hip. Long chiton, clasped on shoulders, beneath hem of which her feet protrude, and a himation, which is wrapped around her body, leaving her right arm and shoulder free but covering her left shoulder, with a corner hanging from her left forearm. Bracelet on her right upper arm. Single mould; cast hollow, with cavity filled in. Pl. XII, 86.

a: II, 238, in mud brickwork. Traces of lime wash. Slipped. Missing: head. 8.0 cm. M 14516.

167. Woman standing with right leg flexed and right hand on her hip. Long chiton, girdled high, and a voluminous mantle, which is wrapped around her waist and legs in a complicated fashion and drawn up over her head, with an end bunched in crook of her left arm. Folds of drapery rendered by broad, grooved lines. Double mould. Pl. XII, 87.

a: S. Slipped. Missing: head and neck; feet and lower legs; back half. 13.0 cm. M 16079.

168. Woman standing with right leg flexed, so that her body is thrown into a slight S curve, and left hand on her hip; right shoulder finished off for attachment of a separately moulded arm. Garment of which only neckline is visible, and a mantle, which covers her from neck to ankles, with two corners pulled forward to hang in cascades at each side of front. Round hole cut between left arm and body. Double mould. Pl. XII, 88.

a: TT 4, II, E 5. Slipped. Missing: head; feet and ankles. 9.9 cm. M 15113.

169. Woman standing with left hand on her hip and right hand, which hangs at her side, holding an oval object. V-necked chiton, girdled high, and a himation, which is wrapped around her body, covering it from waistline to knees, with a heavy roll at upper edge; an end is pulled across back and over left shoulder and hangs down in front to cover left arm. Bracelet on her right wrist. Incised technique for drapery. Two holes, one above the other, cut between arm and body on each side, as if to permit fastening figure to something. Single mould. Pl. XII, 89.



a: TT 4, Ia, A 6. Slipped. Missing: head and neck; right upper arm; legs below knees. 8.5 cm. M 15084.

170. Woman standing on a low base, with left hand on hip and right arm bent, holding an object of uncertain nature below her right breast. Bowlegged; exaggerated hips and stomach. Long chiton and a himation, which is wrapped around her body, covering her left arm. Double mould; back summarily worked. Pl. XII, 90.

a: TT 4, II or III (?12 ft.), B 2. Slipped. Missing: head and neck; part of base. 8.4 cm. M 15237. Waterman, *Prelim. Rep.*, Pl. 9, 28.

171. Woman standing on a rectangular plinth, with left leg flexed and right arm at her side, holding a bird to her breast in crook of her left arm. Long chiton and a himation, which is wrapped around her body but leaves her arms free. Two bracelets on her right upper arm. Double mould; venthole in back.

a: III, 34, sub. Traces of lime wash, with red coloring. Missing: head; part of plinth. B 16933.\*

172. Woman standing with left arm at her side and right arm folded across her chest. Chiton and a himation, which is wrapped around her body; thick bracelets and a necklace. Hollow; front half mouldmade and back shaped by hand.

a: ? 250. Slipped. Missing: head; legs. 13.3 cm. B (reg. 4326).

173. Woman (?) with left arm at her side and right folded across her chest. Mantle, which is pulled up over her head and around her body, covering her right arm, with an end flung back over her left shoulder; border indicated by punchings. Incised lines make a sort of *Melonenfrisur* head-dress. Single mould.

a: TT 4, Ia or b (?4 ft.), E 3. Slipped. Surface worn. Missing: right elbow; below waistline. 8.2 cm. M 15092.

174. Mould for figurine of draped woman with right hand on her breast. Enveloped in a mantle, which is pulled up over her head, with a corner thrown back over her left shoulder. Hair arranged in broad waves around forehead. Lips indicated by raised bands; facial type similar to that of Nos. 9-10. Incised lines render strands of hair and folds of mantle. Walls of mould thick; fingerprints on outside. Pl. XII, 91-92.

a: TT 4, II or III (?13 ft.), D 3. Missing: below breasts. 8.2 cm. T 29.69.

No. 175 is cast from the same mould, or from a mould made from the same matrix.

175. Woman standing on a low base, with left arm at her side and right arm folded across her chest. Round-necked garment with a long skirt, beneath which her feet protrude, and a mantle, which is wrapped around her body, covering undergarment from neck to below knees and pinning her arms in its folds. Closely spaced, grooved lines render folds of drapery. Single mould. Pl. XII, 93.

a: TT 4, Ia (? 1 m. below top of reservoir), F 1. Slipped. Missing: head. 13.6 cm. M 15118.

From the same mould or from a mould made from the same matrix as No. 174. For the rendering of the drapery cf. Nos. 158-162, 176.

176. Head and bust of woman (?) looking down to her right, with left arm at her side and right folded across her chest. Wrapped in a mantle, edge of which she pulls down with her right hand to reveal neckline of garment beneath. Hair of shoulder length. Double mould.

a: III, 32, sub. Slipped. Missing: surface of right arm and hand; below waistline. 5.5 cm. M 14344.

For the rendering of the drapery cf. Nos. 158-162, 174-175.

177. Woman standing with left arm at her side and right folded across her chest. Chiton-like garment with round neck and short sleeves and a himation, which is draped under her right arm and over her right shoulder, covering her left arm; her right hand emerges from folds to grasp edge. Diadem, button earrings, a two-strand necklace, and a bracelet on her right wrist. Right breast too small and placed too high. Double mould.

a: TT 4, II, 4. Slipped. Missing: left forearm; below waistline; entire back half. 7.6 cm. M 15112.

In facial type and style this figure is similar to No. 107.

178. Woman with left arm at her side, right folded across her chest, and head inclined slightly to her right. Mantle pulled over back of her head, drawn across front of her body, and thrown back over her left shoulder. Button earrings, a high, pointed diadem over wavy hair, a necklace, and a bracelet. Double mould.

a: S, Str. 10. Slipped. Missing: below waistline. 8.8 cm. M 16564.

The facial type is similar to that of No. 194.

179. Head and bust of woman similar to Nos. 176-178. Neck disproportionately long. Part of round neck of chiton shows in front where edge of mantle is pulled down. Hair arranged in four rows of formal curls



(rendered by raised dots) over her forehead; diadem, button earrings, and a bracelet. Double mould. Pl. XIII, 94.

a: I, 131, in well. Slipped. Missing: top of head; below bust; entire back half. 11.3 cm. M 14205.

180. Woman standing with left arm at her side and right folded across her chest. Wrapped in a himation. Hair arranged in a knot at nape; diadem. Double mould.

a: III, 32. Missing: below waistline. B (reg. 7389).\*

181. Woman standing with left arm at her side and right folded across her chest. Enveloped in a himation. Hair gathered into a braid or wrapped in a kerchief behind; diadem. Double mould.

a: III, 107. Missing: below waistline. B (reg. 9125).\*

182. Head and bust of woman with right hand raised to her breast, holding edge of her veil (himation?). Apparently something broken away from her left shoulder. Veil covers her head and shoulders; knot of hair or a crown on top of head beneath it. Double mould; back not worked; indistinct impression.

a: I, 59, sub (II?). Traces of lime wash, with pink coloring. Missing: left arm; below waistline. 6.0 cm. M 16537.

183. Woman standing on a low, rectangular plinth, with left leg flexed, left arm at side, and right arm folded across her chest. Clad in a full, floor-length chiton and a himation, which is wrapped around her body and pulled up over back of her head, but which leaves her right shoulder and arm free; her right hand grasps edge in front. Hair arranged in the two-knobbed headdress; diadem with central ornament, button earrings, and bracelets. Body disproportionately short; neck long, with horizontal creases; head too large. Double mould; closed base; back not worked. Pl. XIII, 95.

a: I, 192, in mud brickwork. Unslipped. 8.2 cm. M 16157.

For other examples of the type of Nos. 183-195 cf. Van Buren, *Clay Fig.*, Nos. 293, 300-303 (No. 301 = Legrain, *T. C. Nip.*, Nos. 115, 110); Legrain, *T. C. Nip.*, Nos. 111, 114; Watelin, *Kish*, IV, Pl. 36, 3. The women's heads, Nos. 1057-1076, are probably from figurines of this type, as are the heads from Nippur, Legrain, *T. C. Nip.*, Nos. 112-113.

184. Woman similar to No. 183, but cast from a larger mould; diadem without central ornament. Impression poor. Hole cut (in antiquity?) through her right wrist. Double mould.

a: II, 188. Slipped. Missing: below waistline. 7.5 cm. B (reg. 6206).

185. Head and bust of woman with head turned to her right, similar to No. 183, but larger and much more carefully worked. Chiton, the V-neck and armholes of which are bordered, is fastened on shoulders by circular brooches. In addition to a diadem she wears drop earrings and bracelets (rendered on her right upper arm by three incised lines and on right wrist by a raised band). Surface of knobs of hair stippled; an occipital knot makes a projection under himation in back. Pl. XIII, 96.

*a*: II, 68, below pavement. Slipped. Missing: tip of nose; lower left arm; parts of surface of right arm and hand; below breasts. 7.3 cm. B (reg. 7127).

186. Woman similar to No. 183. Neck unnaturally long. Knobs of hair smaller than usual, though perhaps because of careless paring of seam rather than by intent. Button earrings. Pointed ornament at center of diadem on *b*. Double mould.

*a*: I, 66 (II?). Slipped. Missing: most of left arm; below chest. Crack beneath chin. 7.0 cm. M 16495.

*b*: S. Impression poor. Unslipped. Missing: top of headdress; lower legs. 8.7 cm. M 16357.

For an even larger ornament on a diadem cf. Van Buren, *Clay Fig.*, No. 300.

187. Woman similar to No. 183, but her himation, instead of leaving her right arm free, covers it, and her hand emerges from the slinglike folds to grasp and pull down edge. No ornament in center of diadem. Impressions poor; *d* was miscast, with face resembling muzzle of an animal. Double mould; open base; back not worked. *a* and *b* may be from same mould. Pl. XIII, 97.

*a*: III, 16. Slipped. 7.2 cm. M 14334.

*b*: III, 170. Slipped on outside and as far up inside as can be seen. 7.7 cm. M 14154.

*c*: I, 177, on floor (II?). Larger than the others. Traces of lime wash. Clay fired gray throughout; slipped. Missing: lower part of skirt at front. 11.5 cm. B (reg. 3638).

*d*: U. Unslipped. 7.7 cm. M 14184.

188. Woman of same type as No. 187, but somewhat more carefully modeled. Features coarse, though perhaps from an accident in casting rather than by intent. Double mould; back not worked.

*a*: II, 31, sub. Bits of clay were added between left arm and body to remedy some defect in casting. Slipped. Missing: lower legs. 9.8 cm. B (reg. 7126).



*b*: II, 167. Unslipped. Missing: below breasts. 6.7 cm. B (reg. 6259).

*c*: I, Str. 10. Slipped. Missing: lower legs. 8.8 cm. B (reg. 6023).

The facial type of *b* is the same as that of Nos. 191 and 195.

189. Woman of same type as No. 187. Facial type varies. Carelessly modeled. Double mould; back not worked.

*a*: III, 301, sub (IV). Greenish buff body; slipped. Missing: lower legs. 9.2 cm. M 15127.

*b*: III, 126. Unslipped. Missing: base and lower legs. 10.9 cm. M 14216.

*c*: III, 162. Slipped. Missing: right forearm; below waistline. 5.8 cm. M 14377.

*d*: II, 42, sub. Slipped. Missing: base. 9.5 cm. M 16493.

*e*: II, 224, below floor. Slipped. Missing: below waistline. 3.2 cm. M 14442.

*f*: II, 209, in mud brickwork. Slipped. Missing: below waistline. 5.8 cm. M 14547.

*g*: II, 197, on floor (III?). Very small; impression faint. Slipped. Missing: below waistline. 8.0 cm. M 16434.

*h*: I, 96, in mud brickwork. Slipped. Missing: below waistline. 5.8 cm. M 15489.

*i*: U. Traces of lime wash, with pink coloring on face and neck. Slipped. Missing: legs; back half. 7.9 cm. M 14174.

190. Woman, presumably of same type as No. 189. Carelessly modeled and made. Double mould; back summarily worked.

*a*: III, 52. Missing: below waistline. B 17345.\*

*b*: III, 115. Missing: below waistline. B (reg. 9269).\*

*c*: III, 128. Missing: lower legs. B (reg. 9402).\*

*d*: III, 233. B 16946.\*

*e*: S. Missing: below waistline. B (reg. 12065).\*

191. Woman of same type as Nos. 189-190, except that an occipital knot makes himation project. *c* more carefully modeled than the others, with knobs of headdress stippled on front half. Double mould. Pl. XIII, 98.

*a*: III, Burial 172.1. Slipped. Missing: below waistline. 6.4 cm. M 16477.

*b*: II, 220 (III?). Slipped. Missing: below waistline. 6.7 cm. M 16523.

*c*: I, 238 (II?). Traces of lime wash, with pink coloring. Slipped. Missing: below waistline. 8.0 cm. M 16475.

*d*: TT 4, Ia, A 1. Slipped. Missing: below waistline. 7.6 cm. M 15129.

*e*: TT 4, Ia, H 2. Slipped. Missing: below waistline. 6.5 cm. M 15513.

*f*: S. Slipped. Missing: below waistline. 6.0 cm. M 16404.

The facial type is the same as that of Nos. 188*b* and 195.

192. Woman of same type as No. 191, but treatment of drapery is different from that in Nos. 183-191: folds in himation are more closely spaced and run almost vertically instead of diagonally; same treatment found in No. 198*a*. Double mould. *a-c* are from same mould.

*a*: III, 59. Slipped. Missing: legs. 6.4 cm. M 14136.

*b*: II, 170, sub. Slipped. Missing: below waistline. 5.5 cm. M 16555.

*c*: II, 212. Slipped. Missing: lower legs. 7.5 cm. M 16490.

*d*: I, 109. Slipped. Missing: base. 9.7 cm. M 16142.

193. Head and bust of woman similar to No. 187, except that she looks down to her right. Diadem has a central ornament; an occipital knot makes himation project; knobs of hair stippled on front and back halves. Back half worked to show folds of himation and corner which is thrown back over shoulder. Double mould.

*a*: TT 18. Slipped. Missing: left forearm; below breasts. 6.3 cm. M 15126.

194. Woman similar to No. 187. Diadem and probably the two-knobbed headdress, but knobs are concealed by a lump of plaster adhering to top of head; similar lumps adhere to left side of her neck, right side of her skirt, and left side of base. Double mould; back not worked.

*a*: ?. Unslipped (?). 18.4 cm. T (reg. ?).

The facial type is similar to that of No. 178.

195. Woman similar to No. 187. Just below elbows of *c* and *d* clay spreads out as if figure had been seated (of same type as No. 221 ?). Right arm not covered by himation. Double mould. *b-d* are from same mould.

*a*: II, Str. 36. Slipped. Missing: below bust. 5.4 cm. M 16327.

*b*: I, 249 (II ?). Slipped. Missing: below bust. 5.8 cm. M 16264.

*c*: I, 60. Pale greenish buff body; slipped. Missing: left side of headdress; below waistline. 5.8 cm. M 16406.

*d*: I, Str. 36. Slipped. Missing: below waistline. 6.8 cm. M 16234.

The facial type is the same as that of Nos. 189*b* and 191.

196. Woman similar to No. 187. Head inclined slightly to her right. Instead of diadem she wears a thick wreath with stippled surface; ring or disk earrings. Double mould; back summarily worked.



- a: TT 4, II, sub. Slipped. Missing: below waistline. 4.7 cm.  
M 15526.

197. Woman of same type as No. 196, but from smaller mould. Chiton secured on shoulders by circular brooches. An occipital knot makes a projection beneath himation. Double mould.

- a: TT 4, U. Slipped. Missing: below bust. 2.9 cm. M 15523.

198. Woman in same position and wearing same costume as Nos. 183-195; head missing from every example. Her toes show below hem of her skirt; an end of himation thrown back over her left shoulder; a little of round neck of chiton visible in front.  $\epsilon$  unusually small. Double mould; back not worked; base closed on  $d$  and  $e$  and open on the others.

- a: III, 92, sub (IV). Slipped. Missing: head; part of base. 10.1 cm. M 14528.

- b: III, 81. Traces of pink coloring. Unslipped. Missing: head. 10.5 cm. M 14524.

- c: III, Str. 10. Missing: head. B (reg. 8271).\*

- d: II, 64, sub. A good deal of lime wash preserved, with traces of pink coloring on skirt (and of gray on himation?). Unslipped. Missing: head; right shoulder and breast. 6.4 cm. B (reg. 6305).

- e: II, 218, sub. Traces of lime wash. Slipped. Missing: head and shoulders. 3.8 cm. M 16448.

- f: II, 96. Slipped. Missing: head and neck; part of base. 6.3 cm. B (reg. 6303).

- g: II, 158. Traces of lime wash, with green coloring on neck and waist of chiton, pink on edge of himation by right wrist, and pink or red on himation by left hand. Slipped. Missing: head. 10.5 cm. M 16221.

- h: U. Greenish buff body; slipped. Missing: head. 8.3 cm. B (reg. 5557).

199. Woman similar to No. 198, with right leg flexed and drawn back. Drapery more carefully modeled than in any of foregoing examples; it follows Hellenistic Greek types, and an attempt was made to show folds of skirt and kolpos of chiton beneath himation. Hollow, with front half cast in a single mould and back shaped by hand; large venthole in back at waistline. Pl. XIII, 99.

- a: III, 170. Slipped. Missing: head; lower part of skirt and base. 14.8 cm. M 14542.

200. Part of front half of figure similar to No. 198. Fragment interesting because more of added color is preserved than is usual among figurines from Seleucia. On neck, shoulders, and lower part of skirt the lime wash

is fairly thick; elsewhere thinner. Traces of pale pink preserved on neck; on lower edge of himation, a pink stripe between two narrower black ones; on skirt below edge of himation, a broad green band (with a yellow ochre underlay?), with a narrow black stripe below it. Double mould. Pl. XIV, 100.

a: I, 200 (II?). Slipped. Missing: head; legs below knees; entire back half. 8.6 cm. B (reg. 4005).

For a similar use of color cf. Van Buren, *Clay Fig.*, No. 300. The style of the drapery is like that of No. 198f.

201. Woman similar to No. 187, standing with right leg flexed, in a niche formed by draped curtains. Group must originally have been part of a larger plaque. Single mould. Pl. XIV, 101.

a: TT 4, Ia. Slipped. Missing: lower legs. 8.1 cm. M 15122.

202. Woman of same type as No. 187, standing in a shrine. Shrine consists of a plinth from which rise two flat pilasters; opening between them spanned by an elliptical arch surmounted by a steep, triangular pediment; bases of the pilasters made up of a scotia between two tori, and their capitals of three fasciae corbeling out toward the top; around arch a moulding consisting of a scotia between two tori; edge of pediment finished with a torus moulding, and at each lower corner a single, and at the top a triple, cusplike projection. Woman worked in relief on slab which fills in space between the two pilasters. She is very crudely modeled, with a disproportionately short body and an ugly head. Hollow; front half cast in a single mould and rounded back shaped by hand; open bottom; group will not stand alone. Pl. XIV, 102.

a: II, 145, on floor. Slipped. Missing: greater part of moulding around arch; tip of cusp on lower right-hand corner. 10.9 cm. B (reg. 5902).

For the subject of a goddess in a shrine in figurines of the Parthian period cf. Van Buren, *Clay Fig.*, Nos. 437, 951; a cast from the same mould as the latter, without the worshiper, has been found at Dura (*Dura*, IV, Pl. 8, 3, with pp. 242-243); the same subject occurs at Dura in a relief (*ibid.*, Pl. 8, 4, with p. 243) and a graffito (*ibid.*, II, Pl. 19, 3, with pp. 210-211), and on sarcophagi of the Parthian period from Ashur (Andrae, *Partherstadt Assur*, Pl. 43 a-f, with p. 94, where the arched opening is likened to that of the *liwan*). None of the shrines cited have the combination of an archway surmounted by a steep triangular pediment which is the characteristic feature of Nos. 202-203.

203. Fragment of group of same type as No. 202, probably cast from same mould. Hollow; front half cast in a single mould and rounded back shaped by hand; open base. Pl. XIV, 103.



- a: III, 36, in south doorway. Traces of lime wash, with pink coloring. Missing: upper part of front of shrine and woman's figure above waistline. B (reg. 7309).\*
- b: III, 60. Slipped. Missing: all but woman's figure and part of pilaster and arch at her right side. 8.2 cm. M 14329.
- c: I, South Gate (II?). Missing: all but woman's figure, part of shrine at her left side, and fragment of back half. 9.3 cm. T (reg. 2630).

204. Woman similar to No. 187, standing with her left leg flexed. Button earrings. From her neckline, and passing under her right hand, there hangs a sort of stole consisting of two heavy cords, or a single cord looped, from end of which is suspended a crescent. Neck long and head disproportionately large. Double mould; back not worked. Pl. XV, 104.

a: II, 170. Slipped. Missing: lower legs. 12.2 cm. M 16265.

The "stole" with crescent pendant of Nos. 204-209 is found on an alabaster figurine of a woman, in the same position and wearing the same costume, in the British Museum (No. 91593 [612]; Rostovtzeff, *Rev. arts as.*, 7 [1931-32], Pl. 63c, with p. 208).

205. Woman of same type as No. 204, but much smaller and more summarily modeled. Double mould; back not worked except for projection of an occipital knot.

a: S. Slipped. Missing: lower legs. 7.5 cm. M 16096.

206. Fragment of larger figurine of same type as No. 204, including right side of front half, from base of neck to knees. Folds of mantle fairly well modeled and based on Greek types. "Stole" appears to be a single cord which hangs in a loop; between end of loop and crescent is a square link. A bit of white plaster adheres beneath right elbow.

a: II, 62, lower occupation level. Slipped. 15.6 cm. M 15602.

207. Woman of same type as No. 204, but much larger, standing on a rather high base with right leg flexed and foot drawn back, so that there is some *déhanement*. In her lowered left hand she holds an object somewhat like a pomegranate. Thighs unduly long, and appearance of long-leggedness heightened by fact that on front of figurine folds in skirt of chiton were carried down into the thick plaster slip which covers base. Whether head was moulded with body or separately, and whether it was of terracotta or of some other material, such as alabaster (cf. No. 209), cannot be determined, for it is broken away at base of neck. A thick white plaster slip originally covered surface of front half and was used to lengthen the himation at its lower edge. To this slip color was added, as follows: red for himation, with a wide lower

border composed of a white, a pink, and a yellow (originally gilded?) stripe, the pink and yellow stripes being painted over plaster extension; pink for wide border which extends across bottom of skirt (really base of statuette) and up sides, framing patches of white(?) and yellow; yellow, to which flecks of gilding adhere, for "stole" and crescent; black smudges (bitumen?) at bottom. Double mould; back summarily worked; venthole in back. Entire cavity of body filled with plaster, so that statuette is very heavy and stands firmly. To judge from appearance at seam, there may be no terracotta backing for base on front half. Pl. XV, 105.

a: TT 31, 2 m. below surface. Unslipped. Missing: head and neck. 33.7 cm. M 15620.

For the object in the hand and the use of plaster to build up parts of the drapery cf. the alabaster statuette in the British Museum cited under No. 204.

208. Woman of same type as No. 204, except that her left leg is flexed and there is no base, though statuette will stand alone on smoothly finished hem of skirt. Figure finished off at base of neck; probably head was of alabaster, with headdress of plaster (cf. No. 209 and the alabaster heads, Nos. 1688-1691); hands are of alabaster, held in place by white plaster, which is also used to build up thick folds of himation around wrists and to fill in unevennesses at hem of skirt. A thinner layer of white plaster originally covered entire surface of drapery, and on it traces of color remain: blue above crook of right arm; pink on folds above right wrist, over right arm, on left wrist, and on skirt of chiton; red on himation. Double mould; open base. Pl. XV, 106.

a: II, 32. Unslipped (?). Missing: head; neck. 36.9 cm. T (reg. 4281).

209. Fragmentary bust of statuette of same type as No. 208. Right shoulder and arm, with alabaster hand, and part of moulded plaster that made section of himation which was drawn up over head, are preserved. Cutting in plaster into which must have been inserted alabaster head similar to Nos. 1691-1695. Traces of pink coloring on himation and in grooves between fingers. Double mould. Pl. XV, 107.

a: II, 123. Unslipped. 16.5 cm. M 16162.

210. Left hand, with part of adjacent drapery, of a statuette, presumably of same type as Nos. 208-209. White plaster slip covers terracotta parts and heavy rolls of plaster around wrist; between thumb and first finger of alabaster hand is a formless lump of plaster. Traces of pink in grooves between fingers.

a: TT 4, Ia, C 7. Slipped (?). Greatest width, 9.0 cm. M 15001 A.



211. Woman standing (?) with head inclined to her right, left arm at her side, and right raised to her chin, gathering up folds of himation, which completely envelops her body and arms and is drawn up over her head. Thick wreath and disk earrings. Figure recalls certain Tanagra and Myrina types. Single mould. Pl. XVI, 108.  
a: TT 4, III, sub, Z 100. Slipped. Missing: left forearm; below waistline. 8.3 cm. M 15125.
212. Woman of same type as No. 211, but cast from smaller mould. Wreath has a stippled surface. Eyebrows rendered by raised bands. Single mould.  
a: II, 157. Greenish buff body; slipped. Missing: left forearm; below breasts. 5.9 cm. M 16282.
213. Woman standing with flexed left leg advanced so that her body is thrown into an S curve; left arm bent at elbow, almost as if she were leaning on a pedestal. Chiton with a deep V neck (like that worn by the reclining figures, Nos. 654-660, and the harpist, No. 308), and a himation, which is wrapped around her body so as to cover all but right arm and shoulder, with one corner falling in a cascade at her left side. Double mould. Pl. XVI, 109.  
a: II, 229, sub (III). Slipped. Missing: head; left hand and wrist; right arm and shoulder; feet and ankles. 11.5 cm. M 14285.
214. Woman (?) standing with right arm at her side, resting her left elbow on a pillar and supporting her chin on her hand. Short-sleeved garment and a mantle, which is wrapped around her left shoulder and arm. Row of curls, rendered by raised dots, around her forehead, and above them a sort of diadem with a rim at its lower edge. Facial type Oriental. Incised technique for drapery. Single mould. Pl. XVI, 110.  
a: II, 85, sub (III). Slipped. Missing: right forearm; below waistline. 7.0 cm. M 16451.
215. Woman standing with right arm at her side, holding an indistinguishable object, and lowered left hand resting on a pillar by her side. She wears a garment with a round, bordered neckline, long (?) sleeves, and a belt placed high, and a mantle, which is wrapped about her legs and has a heavy roll around the waist. Closely spaced, shallow grooves render folds in sleeves and waist of undergarment, and more widely spaced, deeper grooves, folds in mantle. Single mould.  
a: III, 200. Slipped. Missing: head and neck; legs. 7.4 cm. M 14230.
216. Woman standing with left leg flexed, resting her left elbow on a pillar, with her right hand on her hip. Long chiton with a low, V-shaped neckline and a himation, which is wrapped around her body, so

as to leave her right arm and shoulder free, and drawn up over her head, with an end hanging below her right hand. Hair arranged in the two-knobbed headdress, with a small, high diadem, set rather far back. Double mould; back not worked.

a: TT 4, Ia, G 5. Traces of red wash. Slipped. Missing: lower legs and feet. 9.9 cm. M 15102. Waterman, *Prelim. Rep.*, Pl. 6, 6.

For a similar, though not identical type cf. Van Buren, *Clay Fig.*, No. 289, which the author derives from the sculptural type of a muse leaning on a pedestal, and dates 200 B.C.

217. Woman standing, leaning against a pillar at her left side, with head turned to her right and left arm folded across her chest. She is enveloped in a himation and may originally have worn the two-knobbed headdress. Double mould (?).

a: II, 7, in mud brickwork. Missing: below waistline. B 17346.\*

218. Woman standing on a low base, with right leg flexed. Long skirt and a himation, which reaches to her knees; end of a ribbon (?) hanging in front of her left hip. Folds of drapery rendered by closely spaced, parallel, grooved lines, and border of himation by incised dots. Single mould. Pl. XVI, 111.

a: TT 4, Ia, D 3. Slipped. Missing: above waistline. 9.3 cm. T 29.89.

219. Woman (?) standing on a low base, which has a row of incised dots on its upper and lower edges. She wears a long chiton with many fine folds and a himation, which is wrapped around her body. Folds of drapery rendered by broad grooves. Single mould.

a: III, 301. Slipped. Missing: above mid-thighs. 7.3 cm. M 15171.

220. Woman standing on a low base with sloping sides, with left foot drawn back and left arm at side. Skirt of her long chiton covers her feet, and is in turn nearly covered by himation, which is drawn about her body in diagonal folds. Impression blurred. Double mould; back summarily worked.

a: TT 4, IV, A 5. Slipped. Missing: above hips. 7.6 cm. M 15100.

### 3. SEATED FIGURES

Van Buren, *Clay Fig.*, Nos. 51, 288, 290, 306, 363-367, 1103; Pillet, *Exp.*, figs. XXIII-XXIV.

221. Woman sitting with right hand on her breast and left on her knee. She is enveloped in a himation and wears the two-knobbed headdress. Crudely modeled. Double mould; open base.

a: III, 125. Missing: feet; parts of base. B 16983.\*



222. Woman sitting with right arm folded across her chest, left hand, palm down, on her thigh, and her feet on a low base. Figurine finished off at chair line, like No. 226, with some plaster adhering at back. Long chiton and a himation, which envelops her body and is pulled up over her head; a diadem, button earrings, and a necklace. Double mould; back not worked. Pl. XVI, 112.

a: U. Slipped. 10.2 cm. T (reg. ?).

For other figurines of women in the same position and wearing the same costume as Nos. 222-225 cf. Van Buren, *Clay Fig.*, Nos. 290, 306; Pillet, *Exp.*, fig. XXIII.

223. Woman sitting on a four-legged stool, with her feet resting on a low, plinthlike base, left hand placed, palm down, on thigh, and right arm bent across her chest. Long chiton, beneath hem of which her left foot peeps out, and a himation, which envelops her body, completely muffling her arms and leaving only lower edge of chiton visible; with her right hand she pulls down edge so as to reveal V neck of chiton. Legs of stool in relief against background. Double mould; open base.

a: II, Str. 227, below foundations, under dog's skeleton. Slipped. Missing: head. 8.0 cm. B (reg. 6125).

224. Woman sitting on a stool shaped like a truncated cone, with left hand on her hip and right arm bent across her chest, resting her feet on a low footstool. She wears same costume as No. 222; round neckline of chiton visible where himation is pulled aside. Double mould; back summarily worked.

a: II, 170. Slipped (?). Missing: head. 11.0 cm. B (reg. 6466).

225. Woman sitting on a circular stool, in same position as No. 223, with her feet on a footstool. Her costume, also, is the same, except that himation is draped so as to leave her right arm and shoulder free, and she wears a two-strand necklace. Double mould; back not worked; open base.

a: Block A, I, 7. Slipped. Missing: head. 9.7 cm. M 15239.

226. Woman sitting in same position as No. 223. Figure finished off at chair line, where edge is covered with a thick layer of white plaster. Costume same as that of No. 222, with addition of three-strand necklace and of bracelets at wrists; a corner of himation hangs behind left shoulder. Fingers sticklike and thumbs too long and incorrectly modeled. Double mould. Pl. XVII, 113.

a: II, Str. 32. Traces of pink coloring on garments and plaster. Unslipped. Missing: head. 13.1 cm. M 16071.

227. Woman sitting on a squarish, legless stool, with left hand resting, palm down, on her thigh, and right hand placed on her stomach. Short-sleeved garment with a low V neck, which displays her prominent breasts, and a mantle, which is wrapped around her body, covering her left arm and shoulder but leaving the right free. Double mould; back summarily worked. Pl. XVII, 114.  
*a*: II, 45, sub (III). Slipped. Missing: head; much of stool; front half below waistline. 9.3 cm. B (reg. 6361).
228. Woman sitting with right foot advanced and right knee lowered, and left hand resting on her thigh. She wears same costume as Nos. 223-226, and holds a corner of the himation in her left hand; heavy bracelet on her wrist. Double mould.  
*a*: I, 121 (II?). Slipped. Missing: above waistline; surface of right knee; back half. 10.3 cm. M 14932.
229. Woman sitting on a four-legged stool, with her right foot advanced and her left hand resting, palm down, on her knee. Same costume as Nos. 223-226. Clay between legs of stool not cut away; edges of seat covered with vertical incisions. Double mould; seam worked over so carefully as to be almost invisible.  
*a*: S. Slipped. Missing: above waistline; feet. 7.5 cm. M 15238.
230. Woman sitting with left hand on her left breast and right arm akimbo; figure rests on a rather high, rectangular plinth. She wears a long chiton and is enveloped in a himation; anklets. Incised technique for drapery. Double mould; open base; back not worked. Pl. XVII, 115.  
*a*: III, 141, in mud brickwork. Missing: head. B 16942.\*
231. Woman sitting on a cylindrical stool, resting her feet on a footstool with legs. Long skirt hangs in fan-shaped folds between legs. Double mould; open base; back summarily worked.  
*a*: III, 180. Slipped. Missing: above waistline. 8.6 cm. M 14526.
232. Woman sitting and holding framed diptych on her knees. She grasps sides of one leaf with her hands; other leaf hangs down. Figure finished off at chair line. Short-sleeved, belted garment. Modeling crude. Double mould; back not worked; on lap, where clay was spread too thin in mould, extra lumps of clay were applied. *a* and *b* are from same mould. Pl. XVII, 116.  
*a*: S. Slipped. Missing: head; feet. 8.6 cm. M 14078.  
*b*: U. Slipped. Missing: head; feet. 5.4 cm. M 16321.
- See also No. 700, seated child with diptych on knees, with the reference cited.



233. Woman of same type as No. 232, except that she is seated on a rectangular base. Long chiton and a mantle, which is wrapped around her body, covering her left arm and shoulder but leaving the right free. Cast hollow in a single mould and filled in solid.

a: II, Str. 227, in foundations, under dog's skeleton. Unslipped. Missing: head. 5.4 cm. M 16349.

234. Woman of same type as No. 233. Figure rests on a high, rectangular plinth. Chiton has a V-shaped neckline, and himation is pulled up over head. Double mould.

a: III, 7, in mud brickwork. B 17049.\*

235. Athene sitting on a stool furnished with a square cushion, with her feet on a footstool, right hand on her knee, and left arm covered by a round, bordered shield. Figure rests on a square plinth. Belted peplos, skirt of which falls smoothly over legs and hangs in fan-shaped folds between. Double mould; open base; back summarily worked. Pl. XVII, 117.

a: III, 102. Slipped. Missing: head; part of base in back. 11.8 cm. M 14300.

236. Woman sitting on a stool with turned legs, with right hand in her lap, holding something in her bent left arm. Garment which reaches to below her knees. Double mould.

a: III, 205. Missing: head; left shoulder and arm and most of object held. B (reg. 11357).\*

#### IV. NUDE AND SEMIDRAPED MEN

##### I. HANDMADE FIGURES

See also the riders, Nos. 435-436, 441, and the heads, Nos. 1122, 1219-1224.

With the exception of riders (see pp. 9, 145) few handmade figurines of the Seleucid-Parthian periods are known; see *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1932, Nr. 6, Pl. 43c.

237. Nude male figure modeled by hand from a cylindrical roll of clay, which was pinched up with the fingers to make arms, legs, nose, and ears. For individual variations see below. Pl. XVIII, 118.

a: TT 4, IV, F 3. Unslipped; surface blackened as if by smoke. Missing: lower end. 3.6 cm. M 15595.

b: TT 4, IV, Y 1. Phallos indicated; holes punched in ridges of ears; other holes indicate nostrils and eyes and appear in top of

- head as if to indicate hair; a gash represents the mouth. Unslipped. Missing: lower end. 5.2 cm. M 14843.  
 c: III, 141 (possibly from mud brickwork of II, 117). Phallos indicated. Unslipped. 6.4 cm. M 14561.  
 d: I, 262 (II?). Unslipped. 4.5 cm. M 16500.  
 e: TT 15, 6 ft. below surface. Unslipped. 4.3 cm. M 15589.  
 f: TT 2. Unslipped. 5.8 cm. M 14812.

For a figurine of the fourth millennium B.C. made in similar fashion cf. Van Buren, *Clay Fig.*, No. 481.

238. Nude male figure. Legs and arms mere stumps; tiny holes punched to indicate the rectum and, on *a*, on which phallos is also indicated, the navel. Handmade.  
 a: S? Slipped. Missing: head; left arm. 5.0 cm. M 14020.  
 b: U. Body gray throughout; unslipped. Missing: head; right arm, which was made of an added piece of clay instead of being pinched out from body; tips of legs. 5.6 cm. M 15552.
239. Nude male figure with rectangular, slablike body, triangular arms and legs pinched out from corners, a ball-like head, and a lump to indicate phallos. Handmade.  
 a: II, Str. 36. Unslipped. 4.2 cm. M 15002 A.
240. Nude man standing with legs slightly apart and arms held away from body. Modeling extremely simplified, particularly in chest, where there is no indication of underlying bony structure and where rounded forms of breasts look almost feminine. Handmade; solid; a small, circular hole cut between buttocks.  
 a: TT 4, U. Slipped. Missing: head; arms from below shoulders; legs below mid-thighs. 10.8 cm. M 15582.

## 2. VARIOUS TYPES, MOSTLY OF GREEK DERIVATION

As is true of the female figures, Nos. 74-106, few of these types from Mesopotamian sites have been published: see Van Buren, *Clay Fig.*, No. 571. For figurines of Herakles cf. Van Buren, *Clay Fig.*, Nos. 541-547 (No. 546 = Legrain, *T. C. Nip.*, No. 129); Legrain, *T. C. Nip.*, No. 130; Cumont, *Fouilles*, I, 119-120; Dura, IV, Pl. 9, 2; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 4, Pl. 38g.

241. Resting Herakles. Nude; stands on a rectangular plinth, looking down to his left, with left leg flexed, supporting his weight on club at his left side; his right arm akimbo and the hand resting, palm out, on the back of his hip. Lion skin draped over club. Short, full beard and a moustache; a thick tainia around his short hair. Double mould;



legs not modeled on back half; open base; circular venthole in back. *a* and *b* are probably from same mould, but *b* is a clearer impression. Pl. XVIII, 119.

- a*: TT 4, IV, E 5. Slipped. Broken into a number of pieces and mended. Missing: surface of left thigh; part of club. 13.6 cm. M 14884. Waterman, *Prelim. Rep.*, Pl. 9, 30.  
*b*: TT 4, U. Traces of lime wash, with pink coloring. Slipped. Missing: above waistline; feet and ankles. 7.9 cm. M 15545.

The type is that of the Farnese Herakles. Cf. the head, Van Buren, *Clay Fig.*, No. 546 (Van Buren's No. 541 is not strictly of the Farnese type, according to the description, since the club is at the right instead of at the left).

242. Resting Herakles. Of practically the same type as No. 241, except that right hand is on hip, and clay between right arm and body is cut away. Double mould; back summarily worked.  
*a*: S. Unslipped. Missing: head and top of shoulders; feet and ankles; bottom of club. 7.8 cm. M 14177.
243. Resting Herakles. Of same type as No. 242. Clay between legs cut away, and back as carefully modeled as front. Double mould.  
*a*: S. Traces of lime wash, with red coloring. Missing: legs from just below knees. B 16940.\*
244. Resting Herakles. Presumably of same type as No. 243, though more crudely rendered. Double mould.  
*a*: III, 215. Missing: head; feet. B 16940.\*
245. Resting Herakles. Presumably of same type as No. 243, but larger. Double mould.  
*a*: U. Slipped. Missing: upper part of head; on front half, left arm, hip, and leg, right leg from above knee; on back half, left arm above elbow, both legs from above knees. 10.9 cm. M 15529.
246. Resting Herakles. Presumably of same type as No. 243. Double mould. Pl. XVIII, 120.  
*a*: I, 147 (II ?). Slipped. Missing: right hand; left arm above elbow; below waistline; lower part of club. 3.8 cm. B (reg. 3835).
247. Fragment of large figurine, presumably of Resting Herakles, similar to Nos. 241-246. Left forearm and hand and part of lion's skin which covered club are preserved. Double mould.  
*a*: S. Slipped. 8.8 cm. M 15994.

248. Fragment of fairly large figurine, presumably of Resting Herakles, similar to Nos. 241-246. Double mould.

a: III, 59. Missing: head; right arm; feet; back half. B (reg. 8413).\*

249. Resting Herakles, presumably of same type as No. 241, or Nos. 242-246. Fragment of a plaque, including flexed left leg, left forearm and hand, and part of club and of lion's skin which covers it. Figure stands on a rectangular plinth. Single mould; at break on right edge a thin piece of fired clay, possibly fragment of a vase, pale buff in color, is embedded in the biscuit.

a: III, 64. Traces of thin, red wash. Slipped. 8.7 cm. M 14577.

250. Resting Herakles. He stands with flexed left leg advanced, supporting himself against butt end of his club, which rests against his left hip and is grasped in his left hand; club slants away from figure at a greater angle than in Nos. 241-249; his right hand is on his hip, and he looks down to his left. Nude; probably a short beard. Impression feeble. Double mould; back summarily worked.

a: I, 56, in mud brickwork. Slipped. Missing: head; legs from above knees. 6.6 cm. M 14321.

251. Resting Herakles. He stands on a low plinth, with his legs apart; right arm held akimbo, with hand near hip and grasping butt end of club, on which he rests; left arm bent at elbow; an apple in extended left hand; cloak or lion's skin folded over left arm. Nude; short, full beard and a moustache; heavy wreath with knobbed protuberances. Double mould. Pl. XVIII, 121.

a: I, 263, in well (II?). B 16934.\*

Cf. Van Buren, *Clay Fig.*, No. 544, which would seem to be the same type.

252. Resting Herakles. He stands with flexed left leg advanced, leaning against a tree trunk, on top of which he rests his left arm; grasps butt end of his club in his lowered right hand. Nude, but wearing baldric to support a sword, hilt of which shows at his left side; cloak draped over his left arm and his lion's skin hangs over the tree trunk. Figure youthful, more slender and with less heavily developed muscles than Nos. 241-251. Single mould. a and c are from same mould. Pl. XVIII, 122.

a: TT 4, IV, E 5. Slipped. Missing: above waistline; feet. 8.2 cm. M 15542.

b: III, 304, sub. Slipped. Missing: head and neck; hands; legs. 5.3 cm. M 15547.



c: TT 4, U. Slipped. Missing: head, neck, and right shoulder; feet and ankles. 9.6 cm. M 15544.

Cf. Van Buren, *Clay Fig.*, No. 546 (= Legrain, *T. C. Nip.*, No. 129), which is of practically the same type, and Legrain, *T. C. Nip.*, No. 130, which is similar, though without the baldric.

253. Resting Herakles. Presumably of same type as No. 252, but legs more spindling and figure stands on a low base. Single mould. *a* and *b* are from same mould.

*a*: III, 32. Slipped. Missing: above waistline; upper arms. 8.3 cm. B (reg. 7194).

*b*: TT 18. Slipped. Missing: above knees. 5.7 cm. M 15551.

254. Nude athlete standing on a circular plinth, with right leg flexed and torso twisted into an S curve. Both arms slightly flexed; in his left hand he grasps top of an alabastron and in his right the handle of a small jug. Straps run from each shoulder around under opposite arm, crossing on breast, where there is a circular buckle; smaller buckles placed on shoulders and at sides. His cloak hangs over his left forearm, and he may be wearing anklets. Single mould. Pl. XVIII, 123.

*a*: TT 4, III, 14. Bitumen on break at neck. Slipped. Missing: head, neck, and part of chest. 13.1 cm. M 15546.

Cf. Winter, *Typen*, I, 186, 5, for a similar type from the Kabeirion at Thebes.

255. Nude man (?) standing with legs together and arms close to his sides. Hair gathered into a braid. Arms, and particularly forearms, unduly thin; this may be due in part to careless paring of seams. Double mould; small venthole between shoulders.

*a*: III, 134. Slipped. Missing: head; legs from above knees; front half. 5.9 cm. M 14163.

256. Nude man standing with arms at his sides, holding a cloth (?) in front of his hips. Shoulders very broad, and abdomen prominent. Small hole cut next to each hand (for insertion of accessories?). Double mould. Pl. XVIII, 124.

*a*: II, 178. Missing: head; feet. B 27910.\*

257. Youth standing with left arm at side, holding a sling-shaped object (purse or wreath?) in his hand. Nude except for chlamys, which is draped over his chest and hangs behind him. Double mould.

*a*: S. Slipped. Missing: head; right arm; surface of cloak; legs below knees; entire back half. 5.9 cm. M 14120.

258. Torso of man with flexed right arm held close to his side. Nude except for a bit of drapery on his left shoulder. Double mould.

a: TT 4, Ib. Slipped. Missing: head and neck; right side of body below hips and most of left side below chest; entire back half. 5.2 cm. M 15268.

259. Nude man standing with left leg flexed and in profile; body turned slightly to his left; right arm at his side, with hand resting on drapery which hangs from his shoulder and covers his right leg. Careless modeling. Double mould.

a: III, 234. Slipped. Missing: above waistline; left arm; right upper arm; feet; entire back half. 7.3 cm. M 14191.

260. Youth standing with left hand on his hip and right arm at his side. Nude except for a chlamys, which is fastened on his right shoulder and hangs by his left side. Double mould.

a: TT 15, 10 ft. below surface. Slipped. Missing: head; legs from above knees; back half. 5.4 cm. M 15561.

261. Torso of man with right arm at his side and left hand, palm out, on his hip. Nude except for a himation, which is draped around his waist and over his left shoulder, with a knotted end at left side of front. Double mould.

a: TT 4, II or III (? 13 ft.), E 3. Slipped. Missing: head; right forearm; surface of left shoulder and upper arm; below waistline. 4.4 cm. M 15557.

262. Nude man standing with right leg flexed, right hand on his thigh and left on his hip. A folded cloak hangs over his left arm, and he wears a baldric. Summary modeling; blurred impression. Single mould.

a: III, 302, sub (IV). Right shoulder and arm blackened, as if by smoke. Slipped. Missing: head, neck, and left shoulder and upper arm; feet and lower legs. 9.3 cm. M 15554.

263. Youth standing with legs close together, on a low plinth, with left arm at his side and right hand on his hip. Nude except for a chlamys, which is fastened beneath his chin by a circular brooch and falls lower over his left shoulder than over his right. Modeling crude; incised technique for folds in cloak. Hole runs through figure from side to side at level of hips. Single mould. Pl. XVIII, 125.

a: III, 207. Slipped. Missing: head, neck, and top of right shoulder. 5.2 cm. M 14330.

264. Nude man standing with left leg advanced and body twisted into a pronounced S curve, left hand on his thigh and right on his hip. Figure



crudely made, with torso and limbs blocked out but not modeled in any detail. Single mould.

a: TT 4, II, sub. 4. Slipped. Missing: head; surface of right arm; feet. 5.2 cm. M 15588.

265. Youth standing with left leg flexed, torso twisted into an S curve, and right hand on his hip. Nude except for a chlamys, which is fastened on his right shoulder. Double mould.

a: I, 131, in mud brickwork. Traces of lime wash. Slipped. Missing: all but right side of torso, right arm, and legs to knees on front half. 7.1 cm. M 16416.

266. Youth standing on a low base, with right leg advanced, right hand on his hip and left below his breast. Nude except for a cloak (himation?), which is fastened under his chin and covers his back, hanging in ample folds at either side. Double mould; open base; back not worked. Pl. XVIII, 126.

a: TT 4, S. Greenish gray body; slipped. Missing: head. 9.6 cm. T 29.95.

267. Torso of nude man, apparently standing with right hand on his hip and left arm extended sideways at shoulder level. Muscles of powerful torso well modeled. Double mould.

a: III, 123. Missing: head and neck; arms from a little below shoulders; left leg; right leg from above knee. B 17038.\*

268. Torso of nude man with right arm at his side and left extended sideways at shoulder height. Bracelets on right upper arm and wrist. Tongue relief, with background cut down to follow outline of figure.

a: TT 18. Greenish buff body; slipped. Missing: head and neck; fingers of right hand; left arm; legs. 5.4 cm. M 15074.

269. Torso of man with right arm lowered and left arm extended sideways from shoulder. Nude except for a himation, which is wrapped around his waist and over his left shoulder. Double mould; cast without right arm, which was added before firing.

a: TT 4, III, B 2. Slipped. Missing: head and neck; most of each arm; below waistline on back half and below shoulder on front. 4.7 cm. M 15591.

270. Torso of male figure, nude except for a chlamys, which is fastened on right shoulder. Waist narrow; hips broad; torso smoothly modeled. Double mould.

a: I, South Gate (II?). Traces of a dark red wash. Unslipped. Missing: head; arms; legs; back half. 3.9 cm. M 14041.

271. Youth standing with left leg advanced so as to give his torso a pronounced S curve; right arm extended sideways at shoulder level and flexed left arm held close to his side. Nude except for chlamys with fringed border, which is fastened on his right shoulder, with free end pulled from the back through crook of his left arm, whence it hangs at his side. Double mould; cast without right arm, which was shaped by hand and added before firing; seams more carefully joined than usual. Pl. XIX, 127.
- a: III, Str. 36. Slipped. Missing: head and neck; right arm from a little below shoulder; legs from above knees. 8.2 cm. M 16548.
272. Youth standing with flexed left leg slightly advanced, right arm extended sideways from his body and left hand placed just below his hip. Nude except for a chlamys, which is fastened on right shoulder by a circular brooch; it is draped over his left shoulder and arm and hangs down from latter; a corner may have been held in outstretched right hand, so that it extended sail-fashion behind his head. Single mould.
- a: TT 4, Ia. Slipped. Missing: head and neck; parts of surface of abdomen and right hip; feet and ankles. 6.0 cm. M 15550.
273. Nude man standing with legs apart, left hip raised, right shoulder lowered, and arms held away from his body. Heavy musculature of body emphasized, not altogether successfully, by grooves, made with a blunt instrument after removal from mould, which mark spinal column, tops of buttocks, upper and lower boundaries of pectoral muscles, *linea alba*, and groin. Double mould. Pl. XIX, 128.
- a: II, 222 (III?), in mud brickwork. Traces of red wash. Slipped. Missing: head; arms below elbows; legs below knees. 10.0 cm. M 14240.
274. Youth standing with hips swung forward, shoulders thrust back, and arms held away from his sides. Torso very smoothly modeled and the pubic triangle outlined by a groove. Double mould; cast without arms, which were shaped by hand and added before firing.
- a: U. Slipped. Missing: head and neck; entire right arm; left arm below shoulder; right leg from above knee; entire left leg. 7.7 cm. M 14071.
275. Torso and left leg to knee of nude, youthful male figure, presumably standing with his weight on his left leg and his right leg raised; shoulders twisted to his right and back, and arms apparently held away from his body. Modeling of torso smooth, and pubic triangle marked off by a grooved line, as in Nos. 274 and 277. Double mould; seam more carefully disguised than usual.



- a: TT 2, near surface. Slipped. Missing: head; arms; left leg below knee; right leg. 8.5 cm. M 15574.
276. Fragment of nude male torso, preserved from clavicles to navel; arms extended sideways at shoulder level. Double mould; cast without arms, which were shaped by hand and added before firing.  
a: TT 4, I or II (?6 ft.), G 7. Bitumen on break on right arm. Slipped. 2.4 cm. M 15046.
277. Nude youth standing with right leg slightly advanced. Shoulders finished off for attachment of separately moulded arms, which must have been extended sideways. After removal from mould grooved lines added to mark off pubic triangle and buttocks. Torso smoothly modeled, as in Nos. 270, 274, and 275. Double mould.  
a: TT 4, III or IV (?18 ft.), C 2. Slipped. Missing: head and neck; legs from above knees. 5.7 cm. M 15569.
278. Torso of youth, nude except for a chlamys, which is fastened on right side of chest and hangs behind his body. His left shoulder, and possibly his right, was finished off for attachment of separately moulded arms, which must have been extended sideways. Double mould.  
a: S. Smear of bitumen on his right side. Slipped. Missing: head; arms; legs; back half. 5.6 cm. M 14362.
279. Fragment of a plaque, showing torso of nude, male figure in three-quarter back view, facing right. His left arm must have been stretched backward, raising and twisting the shoulder; his right arm, now missing, appears to have been stretched forward. There is something, perhaps part of another figure, in front of his waist. Muscular body well modeled and Greek in style. Single mould. Pl. XIX, 129.  
a: II, 159, in mud brickwork. Surface of plaque covered by a fine, rather thick, white lime slip, and torso painted red; perhaps red surface was polished. Pale greenish buff body. 6.5 cm. M 14546.
280. Youth standing with legs apart and right leg flexed. Nude except for a cloak, which hangs from his shoulders to cover his back, showing at sides and between legs. Double mould.  
a: TT 18. Slipped. Missing: above waistline; feet and ankles. 7.0 cm. M 15549.
281. Nude youth standing on a low plinth, with right leg flexed and right arm hanging at his side. Legs worked in relief against hollow cylinder which rises from plinth. Hollow, with front half cast in a single mould and back shaped by hand and added; open base.  
a: TT 4, IV, E 4. Slipped. Missing: above waistline; right upper arm; left arm. 7.6 cm. M 15583.

282. Nude man standing with left leg flexed and right arm at his side, beside a square pillar. Group rests on a circular plinth. Legs modeled in high relief against background. Hollow; front half cast in a single mould and back shaped by hand.  
a: TT 4, IV (? 20 ft.), C 2. Slipped. Missing: above hips. 7.1 cm. M 15541.
283. Nude youth striding forward with right leg advanced, right arm stretched up and left extended sideways and bent at elbow. Hair gathered into a braid. Double mould; halves of mould filled too full, so that figure is too thick from front to rear.  
a: II, 130. Slipped. Missing: head and neck; left wrist and hand; right forearm; legs from above knees. 5.6 cm. M 14036.
284. Nude man moving to his left, with right hand on his thigh. His torso and right leg are in frontal position, and his left leg is in profile. Traces of a cloak at his left side. Legs worked in high relief against background. Double mould.  
a: TT 4, II, D 5. Slipped. Missing: head and shoulders; right upper arm; left arm; feet and ankles; entire back half. 6.1 cm. M 15570.
285. Nude man running, with left leg straight, right lower leg stretched backward, and body inclined to his left. Double mould (or handmade?).  
a: S. Missing: head, shoulders, and arms. B 16937.\*
286. Man, nude except for a loincloth, standing with legs apart, looking down to his left, with his hands raised behind his head to support a sack which he balances on his left shoulder. Short hair, beard, and moustache. Torso emaciated. Double mould. Pl. XIX, 130.  
a: Str. 227, under II foundations, below dog's skeleton. Slipped. Missing: feet and ankles. 7.8 cm. B (reg. 6126).
287. Nude man carrying a sack on his left shoulder. Presumably of same type as No. 286, but cast from a larger mould. Perhaps bearded; may be wearing a loincloth. Impression very faint. Double mould.  
a: I (?), Str. 36. Slipped. Missing: legs. 10.0 cm. M 16565.
288. Fragmentary figurine of same type as Nos. 286-287. Only head, arms, and sack preserved. Full sack open toward front. Man bearded and wears a thick wreath. Double mould; back summarily worked.  
a: I (?), Str. 10. Bitumen on break. Slipped. 6.7 cm. M 16271.
289. Nude youth standing with left leg advanced, carrying a lamb (?), which is slung diagonally across his back, with its head on his left



shoulder; he grasps its forefeet with his raised left, and its right hind foot with his lowered right hand; left hind foot caught between his left elbow and side. Double mould; small venthole in back between animal's legs. Pl. XIX, 131.

a: TT 15, 7 ft. below surface. Slipped. Missing: head and neck of youth; his legs from above knees. 9.1 cm. M 15568.

See also the heads, Nos. 1138, 1342.

290. Head and shoulders of nude (?) youth carrying a lamb (?) across his shoulders; his head is turned to the right. Curly hair arranged in a knot on top of his head, after the fashion of Hellenistic representations of Apollo. Double mould. Pl. XIX, 132.

a: TT 31, 5 m. below surface. B 17006.\*

See also the child's head, No. 1342.

291. Head and shoulders of nude man carrying a large animal across his shoulders. Not enough of animal preserved to permit its identification. Double mould (?). Pl. XX, 133.

a: II, 3. B 27914.\*

292. Nude man holding a child on his shoulders. Child sits astride, clasping man's head with both hands, while latter holds one of child's ankles in each hand. Impossible to determine whether child is nude or draped; a ridge at neck may be a torque or edge of a garment. Double mould; back summarily worked. Pl. XX, 134.

a: S. Slipped. Missing: head of child; man's figure below waistline. 5.3 cm. M 16382.

293. Scene of bullbaiting. Part of a plaque, showing a bull rearing to the left, with his body and forelegs in profile and his head in frontal view. Rear half of his body hidden by nude man who strides up to him from the rear, with his legs in profile and his body in frontal position, reaching up with his right hand to grasp bull's left horn. A bit of drapery over his right upper arm. In front of animal's head (to the left on plaque) is bent left arm of another figure. Single mould. Pl. XX, 135.

a: TT 4, S. Slipped. Missing: left side and arm of man; his left leg below mid-thigh; his right foot and ankle. 13.1 cm. M 15592.

294. Nude youth kneeling on his right knee, with his left knee drawn up and his arms stretched forward. Modeling careless; clay between arms and body not cut away. Double mould.

a: TT 4, II or III (?14 ft.), C 3. Slipped. Missing: tops of shoulders; right forearm and hand; ankles and feet. 4.0 cm. M 15556.

295. Nude man sitting with left shoulder lowered and right drawn up and back, looking down to his left. His right shoulder (and presumably his left) finished off for attachment of a separately moulded and fired arm, which must have been extended sideways at shoulder level; his legs finished off a little below groin, and in hollow of right one there remains a little of white plaster by which lower part of leg was attached; a lump of same plaster makes a flat sitting base. Torso heavily built, and neck thick. Hair short and curly. Double mould; cast without arms and legs, which were moulded and fired separately. Pl. XX, 136-137.

a: Body found in II, sub, or III, head in III, 6, on successive days. Traces of a white lime wash, which originally covered entire surface and hid seams where arms and legs were joined; yellow coloring preserved on pubic hair. Body pinkish buff on interior half and greenish buff on exterior half; slipped. Broken into several pieces and mended. Missing: left shoulder and side of chest; arms; legs. 20.3 cm. M 15653-16106.

## V. DRAPED MEN

### I. STANDING FIGURES

Van Buren, *Clay Fig.*, Nos. 562-567; Koldewey, *Wied. Bab.*, 2d ed., p. 275, fig. 217; *Iraq*, 1 (1934), Pl. 15b; *Dura*, III, Pl. 13, 2; de Genouillac, *Kich*, II, Pl. IV, 1; *Liv. Ann.*, 19 (1932), Pl. 68, 5, 6, and 11; *Yale Class. Stud.*, 5 (1935), fig. 10; Toronto, Royal Ontario Museum, DA-15.

296. Fragment of a plaque showing draped male figure standing with arms at his sides. He wears a tunic and a mantle, which is wrapped around his body so as to leave his right shoulder and arm free. Hair short. Part of edge of plaque, with half-round moulding preserved at his left side. Single mould. Pl. XXI, 138.

a: TT 4, II (? 7 ft.), G 7. Unslipped. 4.8 cm. M 15629.

297. Male (?) figure standing with arms at his sides. He wears a knee-length, belted tunic, and may have wings. Hole cut through from side to side on a level with hands. Tongue relief, with background projecting a little beyond figure all around. Pl. XXI, 139.

a: S. Slipped. Missing: head and neck; legs below knees. 3.4 cm. M 16554.

298. Man standing with right leg flexed, pulling up his cloak with both hands. Short-sleeved, calf-length tunic and a cloak, which is fastened



on his right shoulder, covering his left arm and shoulder and leaving right arm free. Incised technique for drapery. Single mould. Pl. XXI, 140.

*a*: III, 149. Missing: head. B (reg. 11019).\*

*b*: S. Slipped. Missing: head; legs below knees. 7.9 cm. M 14175.

The costume is similar to that of Nos. 320-325.

299. Man standing with right arm at his side and left hand on his hip. Thin, long-sleeved tunic, belted about hips, similar to those of Nos. 303 and 305, and a mantle, which is clasped on right shoulder and covers left arm and side. On his head is a kausia-like headdress with a projecting rim at lower edge, below which are short, vertical grooves to represent hair. Face broad and flat, with full cheeks, lips, and lower jaw; coarsely rendered. Incised technique for drapery. Tongue relief, with background cut down to outline of figure except at neck, where it gives appearance of a veil. Pl. XXI, 141.

*a*: II, 133, sub. Unslipped. Missing: below bust. 5.8 cm. M 16385.

*b*: I, 219. Face looks almost feminine. Slipped. Missing: right forearm; below waistline. 6.9 cm. B (reg. 4438).

*c*: S. Slipped. Missing: right hand; below waistline. 9.0 cm. B (reg. 3651).

300. Man in same position and wearing same costume as No. 299, except that he holds a corner of his cloak in his lowered right hand. Tunic reaches to knees. Incised technique for drapery. Single mould.

*a*: S. Slipped. Missing: head; legs. 8.7 cm. M 15605.

301. Man in a costume like that of Nos. 299-300, with his left hand raised to the shoulder underneath cloak. Tongue relief, with background pared down to outline of figure except at neck; pinched up at back of neck. *a*, *c*, and *d* are from same mould. Pl. XXI, 142.

*a*: TT 4, IV, E 4. Slipped. Missing: right forearm; left elbow; below bust. 6.1 cm. M 15106.

*b*: TT 4, IV, G 5. Slipped. Missing: right forearm; below waistline. 6.8 cm. M 15105.

*c*: II, 164, sub. Slipped. Missing: left elbow; right forearm; below waistline. 7.2 cm. M 16487.

*d*: TT 4, Ia, 3, sub. Slipped. Missing: left elbow; right forearm; below waistline. 6.8 cm. M 15099.

It is possible that these four figurines are riders, since *a* and *d* have grooves in front, like Nos. 428, 431-433, 439. For the facial type cf. the female figures, Nos. 9, 12, 14.

302. Votary (?); man standing on a rectangular plinth, holding an object in his lowered right hand. Belted, calf-length chiton; bracelet on his right wrist. Double mould; back not worked.

a: II, 186, sub. Missing: above waistline; left arm. B 17045.\*

303. Votary (?); man standing with an object (wreath ?) in his lowered left hand, holding another object (flower bud or vase ?) against his chest with his right hand. Transparent tunic, through which can be seen modeling of chest and abdomen; tunic has long sleeves with closely spaced, transverse folds; girdle at hip line knotted in front; skirt pulled up over each thigh by a band. Cloak, fastened beneath chin, covers back and hangs to knees on each side. In front of each shoulder hang broad pieces with rounded ends, probably lappets of a *kyrtasia*. Incised technique for drapery. Single mould. a-c are from same mould. Pl. XXI, 143.

a: III, 126. Slipped. Missing: head and neck; feet and ankles. 8.3 cm. M 14488.

b: I, Str. 227. Slipped. Missing: head and neck; legs below knees. 7.8 cm. M 15691.

c: U. Slipped. Missing: all but left forearm and hand and legs from hips to knees. 4.1 cm. M 15617.

There are similar tunics in Nos. 341 and 348. Cf. Koldewey, *Wied. Bab.*, 2d ed., p. 275, fig. 217, for a figurine of the same type, with the head preserved; it is not *weibliche*, as Koldewey said. Another figurine, *ibid.*, p. 274, fig. 216 (= Van Buren, *Clay Fig.*, No. 562), and one from Barghuthiat (*Ill. Lond. News*, 183 [Aug. 19, 1933], 288, fig. 3 = *Iraq*, 1 [1934], Pl. 15b), are of the same subject, but wear a costume more like that of Nos. 306-315. The examples from Seleucia would seem to disprove Mrs. Van Buren's limited dating for the costume (*Clay Fig.*, p. 114).

304. Votary (?); man standing on a low base with a wreath (?) in his lowered left hand. His tunic has sleeves with transverse folds, a knee-length skirt with vertical grooved lines at center of front and slanting ones at sides, and a sashlike belt, which is knotted in front and has ends hanging below hem line. Long cloak hangs from shoulders, at each side. Single mould. Pl. XXI, 144.

a: TT 4, U. Slipped. Missing: above waistline. 6.6 cm. M 15625. Waterman, *Prelim. Rep.*, Pl. 8, 24.

305. Man standing with left hand at his side and right on his chest. Transparent, long-sleeved tunic, belted at hip line, similar to that of No. 303 though not certainly pulled up over the thighs, and a cloak, which is fastened on his right shoulder and covers left side of his body



and left arm. All details rendered, rather coarsely, by grooved lines. Single mould. Pl. XXI, 145.

a: TT 15, 2 ft. below surface. Slipped. Missing: head; legs from above knees. 8.0 cm. M 15613.

306. Priest; man standing and holding against his chest with both hands an object which appears to be the *barsom*, or bundle of rods, which was an attribute of the Persian magus (see p. 23). Long-sleeved tunic, belted at waist with a double cord, and a cloak, which is fastened under chin and covers shoulders and back. Short beard and moustache. Folds of garments and details of hands, beard, and *barsom* rendered by incised lines. Single mould. Pl. XXI, 146.

a: IV, 401, sub. Slipped. Missing: head above eyes; below waistline. 5.3 cm. M 15643. Waterman, *Prelim. Rep.*, Pl. 6, 2.

307. Priest or votary; man standing and holding against his chest an indistinguishable object, perhaps a libation vase or a flower bud. Tunic and cloak like those of No. 306 and a tall, pointed cap, which is fluted and has from two to four raised bands around base. Pointed beard and moustache. Single mould. Pl. XXII, 147.

a: TT 4, IV, A 1, sub. Bitumen on break at top. Pale greenish buff body; slipped. Missing: top of cap; below waistline. 7.4 cm. M 15648.

b: TT 4, III, D 5. Slipped. Missing: left arm; below waistline. 9.6 cm. M 15647.

c: III, 39. Slipped. Missing: surface of face; arms; below bust. 9.0 cm. B (reg. 7218).

d: II. Slipped. Missing: top of cap; below waistline. 7.3 cm. M 16244.

e: TT 4, Ib. Unslipped (?). Missing: below waistline; parts of surface. 6.9 cm. M 15644.

f: I (?), Str. 36. Slipped. Missing: top of cap; left side; below waistline. 6.5 cm. M 15639.

For the subject of a man in tunic and cloak, with his hands clasped or holding an object against his chest, see Van Buren, *Clay Fig.*, Nos. 562-567; de Genouillac, *Kich.*, II, Pl. IV, 1; *Liv. Ann.*, 19 (1932), Pl. 68, 11; *Iraq*, 1 (1934), Pl. 15b.

308. Priest or votary; man similar to No. 306, clasping an indistinguishable object to his chest with both hands. His belted tunic ends a little below his knees, and his cloak is like that of No. 306. Tip of his beard preserved. Single mould.

a: II, 62, in mud brickwork. Slipped. Missing: head; legs. 10.6 cm. M 14312.

309. Priest or votary; man of same type and wearing same costume as Nos. 306-308. Single mould.

*a*: II, 141, in mud brickwork. Slipped. Missing: head and shoulders; hands and object held; legs. 7.1 cm. M 16518.

310. Priest or votary; man in same position as Nos. 306-309, standing on a low base. Object held is indistinguishable. Straight tunic without folds, which reaches nearly to his ankles and has a sashlike belt, knotted in front, with ends hanging to hem, and a cloak like those of Nos. 306-309, with slanting folds over upper arms, which falls to hem of tunic on each side. Bearded. Legs and feet sticklike. Single mould. Pl. XXII, 148.

*a*: II, 35, in mud brickwork. Slipped. Missing: head. 9.8 cm. B (reg. 6018).

311. Priest or votary; man standing and holding a fairly long, sticklike object against his chest, with his right hand above his left. Short-sleeved tunic with a belt, which is tied in front and has hanging ends, and a cloak, which covers his back and is fastened under chin in front. Folds of garments rendered by grooved lines. On *b* tip of beard visible. Single mould. *a* and *b* are from same mould. Pl. XXII, 149.

*a*: TT 4, S. Slipped. Missing: head; legs. 6.1 cm. M 15638.

*b*: S. Slipped. Missing: head; legs. 5.9 cm. M 14139.

312. Priest or votary; man standing and clasping an indistinguishable object to his chest with both hands. His tunic has a triply ridged belt and V-shaped folds in waist, and his cloak falls in slanting folds over upper arms and in straight, vertical folds below (can it be a sort of shawl or scarf which is draped across back and around upper arms, with ends falling free?). Tall, pointed cap, which is fluted and has three heavy folds around lower edge. Moustache and a beard, surface of which is rather carefully worked. Quizzical expression of *b* probably accidental. Single mould. Pl. XXII, 150-151.

*a*: III, 167, in mud brickwork. Bitumen on break. Missing: below waistline. B 17036.\*

*b*: TT 4, C 2, in well, 10 ft. below surface. Slipped. Missing: below waistline. 8.8 cm. T 29.99.

313. Priest or votary; man in same position and costume as No. 312. Tunic reaches to a little below his knees, and ends of cloak or shawl are a little shorter than hem of tunic. Feet clublike, and they and legs are in relief against background. Base flattened, but figure will not stand alone. Incised technique for folds of drapery. Single mould. *a* and *b* are from same mould. Pl. XXII, 152.



- a*: S. Slipped. Missing: head and shoulders. 9.6 cm. M 14064.  
*b*: S. Slipped. Missing: head and shoulders. 8.7 cm. M 15627.
314. Lower part of figure similar to No. 313, except that cloak hangs below hem line of tunic. Figure will stand alone. Single mould.  
*a*: S. Slipped. 7.6 cm. M 15641.
315. Lower part of figure presumably similar to No. 313. But legs are covered with trousers with transverse folds, and skirt of tunic has two vertical folds at center of front and a border of horizontal grooved lines at hem. Cloak hangs nearly to ankles on each side. Single mould.  
*a*: TT 4, IV, sub, Z 1. Slipped. 4.6 cm. M 15626.
316. Man standing with flexed left leg advanced, holding a traylike object at waist level. Short-sleeved garment with V neck and a himation, which is draped around his body, leaving right arm free, and is then drawn forward over left shoulder, with edges hanging in a cascade down left side. Tiny braid or curl of hair at back of his neck. Double mould. Pl. XXII, 153.  
*a*: III, 204. Traces of lime wash. Slipped. Missing: head; feet and lower part of drapery. 10.3 cm. M 14159.  
*b*: III, Str. 227. Slipped. Missing: head; legs. 8.3 cm. M 14181.  
*c*: TT 4, I. Slipped. Missing: head; feet and lower edge of drapery; tray. 8.6 cm. M 15614.
317. Man standing with flexed right leg advanced, holding what is probably a traylike object resembling that held by figure, No. 316. Costume the same. Double mould; back summarily worked; venthole in back.  
*a*: U. Slipped. Missing: head; shoulders and breast; feet; tray. 8.6 cm. M 15622.
318. Standing (?) male (?) figure holding a traylike object (or a basket ?) in crook of his left arm, supporting it with his right hand also. Long-sleeved garment with V neck; there may be a cloak hanging from his shoulders. Long hair. Double mould; back summarily worked.  
*a*: III, 204. Traces of lime wash, with pink coloring. Slipped. Missing: head; below waistline. 5.3 cm. M 14431.
319. Head and bust of old man who holds a diamond-shaped object against right side of his chest, with his right elbow drawn back. He is bearded and wears a pointed cap. His costume cannot be determined. Double mould; back not worked. Pl. XXII, 154.  
*a*: III, 88, in mud brickwork. Slipped. Missing: left arm; below waistline. 6.5 cm. M 14509.

320. Man standing with right arm at his side and left folded across his chest. Short-sleeved tunic and a cloak, which is fastened on his right shoulder, with one edge hanging straight down from fastening so that left arm is covered; left hand pulls down edge at neck and right pulls other free edge of cloak around so that it covers all but upper arm. Single mould. Pl. XXII, 155.  
 a: S. Bitumen on break at top. Slipped. Missing: head and neck; legs below knees. 8.0 cm. M 14188.  
 For a possible Greek prototype see Winter, *Typen*, II, 237, 4-5, and 239, 9.
321. Man of same type as No. 320. Hem of tunic reaches to calf. Tongue relief.  
 a: S. Missing: head; feet. B (reg. 11829).\*
322. Man of same type as No. 320, but smaller. Arrangement of drapery folds somewhat different. Double mould.  
 a: U. Unslipped. Missing: head; right elbow; legs below knees; entire back half. 6.0 cm. M 15599.
323. Draped man similar to Nos. 320-322, except that his left leg is flexed, and folds of his cloak do not cover his right forearm. On back of his right shoulder is a large disk with a raised border and two raised concentric circles within (a brooch?). Double mould. Pl. XXIII, 156.  
 a: II. Slipped. Missing: head and neck; legs below knees. 7.4 cm. M 16353.
324. Man similar to No. 320, but his cloak leaves more of his right side exposed, and it can be seen that his tunic is of knee length, unbelted, and fastened on shoulder by a circular brooch. Double mould; back not worked.  
 a: II. Body greenish gray on surface, dark gray within; slipped. Missing: head and neck; feet and ankles. 7.3 cm. M 16286.
325. Fragment of male (?) figure standing with his left leg flexed and right arm at his side; probably of same type as No. 324. Long tunic and a mantle. Plastic technique for drapery on front half and incised technique on back. Double mould.  
 a: TT 4, Ia, A 6. Slipped. Missing: above waistline; feet and ankles. 6.8 cm. M 15611.
326. Man standing with right hand on his chest and left arm, slightly flexed, by his side. Long-sleeved garment, and a mantle wrapped around his hips and left arm. Something hangs in front of each shoulder, pos-



sibly ends of a tainia or lappets of a kyrbasia. Grooves render transverse folds in sleeves, but folds of mantle are executed in semiplastic technique. Single mould. Pl. XXIII, 157.

*a*: III, 301, sub. Slipped. Missing: head and neck; legs below mid-thighs. 6.4 cm. M 15624.

*b*: II, 201, sub. Slipped. Missing: head; legs from above knees. 8.6 cm. M 15600.

*c*: II, 119. Slipped. Missing: head; legs below knees. 7.6 cm. M 16540.

*d*: S. Slipped. Missing: head and neck; below waistline. 6.7 cm. M 15630.

327. Man standing with legs apart, right one being advanced and raised; right arm folded across his chest and left hand on his hip. Both arms covered by mantle, which envelops his body and is drawn up over his head, with one corner thrown back over his left shoulder and another hanging below his left hand. Face full and heavy. Double mould. Pl. XXIII, 158.

*a*: II, Str. 36. Traces of lime wash, with red coloring. Slipped. Missing: top of head; both legs. 8.9 cm. B (reg. 5469).

328. Man standing on a square plinth with left leg flexed and drawn back, body thrown into an S curve, right arm at his side and left hand on his chest, emerging from slinglike folds of his himation to grasp upper end of a short rectangular or bell-shaped object. Ankle-length tunic and a himation, which is fastened on his right shoulder and envelops his body and both arms, with a cascade-like edge falling at side below his right hand. Folds of drapery, though Greek in style, are rendered by broad grooves. Double mould; back not worked.

*a*: II. Slipped. Missing: head. 9.1 cm. M 14203.

329. Man similar to No. 328. In his right hand he holds what appears to be a short stick with a squarish object at lower end. His hair falls to his waist in a braid. Mantle leaves right arm free and shows that tunic is short-sleeved (or that there are two bracelets on upper arm?). Double mould; back summarily worked.

*a*: II, 45, in mud brickwork. Slipped. Missing: head; feet and ankles. 7.4 cm. B (reg. 6362).

330. Man standing with legs apart, flexed right leg being drawn back; left arm at side and right hand on his chest, grasping edge of his mantle. Long tunic with many fine folds in skirt and a himation, which is wrapped around his body, pinning in both arms, with an end thrown back over his left shoulder and hanging in a cascade; possibly cloak was

drawn up over his head. On back half a few shallow grooves were added, after removal from mould, to indicate additional drapery folds. Double mould. Pl. XXIII, 159.

a: TT 4, III, Z 2. Slipped. Missing: head and neck; feet and lower part of skirt. 8.4 cm. M 15602.

331. Man, perhaps from same mould as No. 330, but a much clearer impression. A wad of drapery held in place on left hip by left forearm, and left hand may hold a small spherical object. Bracelet on right wrist. Himation must have been drawn up over head. Double mould. Pl. XXIII, 160.

a: TT 4, I or II (?5 ft.), D 3. Slipped. Missing: head; below hips; entire back half. 5.6 cm. M 15609.

332. Man, of about the same type as No. 330, though modeling is clumsier. Possibly he wears a heavy bracelet on his left wrist, and carries a spherical object in his left hand. Himation may have been drawn up over head. Double mould; back not worked.

a: TT 15. Slipped. Missing: head and neck; below hips. 5.7 cm. M 15620.

333. Man of practically the same type as No. 330. But left arm is more sharply bent and fist is clenched on the hip; slinglike arrangement of drapery even more pronounced than in Nos. 330-332. Double mould.

a: TT 4, II or III (?14 ft.), E 3. Slipped. Missing: head; right arm between shoulders and wrist; below hips. 4.6 cm. M 15612.

334. Bust of draped male figure, similar in type to No. 330. Double mould; venthole in back.

a: U. Body gray within and greenish gray (slipped?) on surface. Missing: head; left arm; below waistline. 5.2 cm. M 15597.

335. Man of about the same type as No. 330, but at his left side hang folds of drapery, as of a curtain, which cover his left arm and shoulder. Hair short. Double mould.

a: TT 4, III, 14. Slipped. Missing: below hips; entire back half. 5.3 cm. M 14610.

336. Man standing with flexed right leg advanced, right arm folded across his chest and held sling-fashion in folds of his himation and left arm placed akimbo with the hand holding up folds of drapery on hip. One corner of himation, which completely envelops his body, is flung back over his left shoulder and falls in a cascade down his back. Double mould; grooved lines added after removal from mould to make additional folds on back. Pl. XXIII, 161.



a: TT 4, II or III (? 10 ft.), D 5. Slipped. Missing: head and neck; left shoulder and side of chest; right hand; left leg below knee; right foot and ankle. 10.9 cm. M 15603.

337. Man standing on a circular plinth, with left leg flexed, left hand on hip and right arm bent across chest. Long, full tunic and a himation, which envelops his body from shoulders to knees, covering his right arm with slinglike folds; his right hand grasps an end which is pulled forward over his left shoulder. Group of horizontal folds, almost like a belt, around hips at left side. Skirt hangs in columnar folds except where it is drawn tight over left leg; there are fine, parallel, vertical grooves over larger folds, and closely spaced grooves to indicate folds of mantle. Double mould.

a: U. Missing: head and neck. B (reg. ?).\*

338. Fragment of figure of same type as No. 337. Above group of folds on left hip is a wide, ridged belt. Double mould. Pl. XXIV, 162.

a: II, 242. Slipped. Missing: head; left arm; below hips. 6.7 cm. M 14157.

339. Fragment of figure, presumably of same type as No. 337. Surface badly worn. Double mould.

a: I, 64 (II?). Slipped. Missing: all but front half from neck to hips. 6.5 cm. M 15623.

340. Man standing, possibly leaning against something at his left side. Position of arms uncertain, for they were made and fired separately and joined by plaster, traces of which remain. Chiton of slightly less than ankle length and a himation, which is wrapped around his body and over his left shoulder, leaving right shoulder free; heavy fold of material at top. Double mould.

a: II, 138, below floor level (III?). Bitumen on break at neck. Missing: head; arms. B (reg. 8536).\*

341. Man standing with his left forearm resting on top of a square pillar with a simple moulded cap and a square abacus. Only his left thigh, forearm, and hand preserved, but it can be seen that he wears a long-sleeved, knee-length tunic with transverse folds in sleeves, pulled up by vertical bands at front of thigh, as in Nos. 303 and 348, over a garment which has vertical folds over leg. Incised technique for drapery. Double mould. Pl. XXIV, 163.

a: S. Body buff within and dark gray, as if from smoking, on exterior; clay very soft and friable, as if underfired; slipped. 9.1 cm. M 14904.

342. Man (?) standing with flexed right leg drawn back, and body swung backward above waist, resting his left forearm on top of a square pedestal with a double torus cap. Enveloped in a mantle, one corner of which hangs behind his right shoulder and another in front of pedestal, below his left wrist. Style Greek. Double mould.

a: TT 15, 10 ft. below surface. Slipped. Missing: above waistline; feet and ankles. 7.7 cm. M 15140.

343. Fragment of draped male figure, including right side of abdomen and right hip and right hand and wrist. The hand, holding a small, spherical object, rests on top of a pillar with a Doric capital. Folds of drapery, probably of a himation, carried in shallow curves across body. Double mould.

a: TT 4, III or IV (?18 ft.), C 2. Slipped. 5.1 cm. M 15608.

344. Fragment including left hip, forearm, and hand of male (?) figure leaning on a pillar. He appears to be nude; a piece of drapery covers upper part of forearm and a looped end is held in the hand. Double mould.

a: TT 4, IV (?20 ft.), C 2. Slipped. 9.0 cm. M 15578.

345. Man standing with foot of his flexed left leg drawn back, and body inclined to his left, with left arm at his side and right arm bent back on itself in an awkward way. Unbelted, short-sleeved tunic, which reaches below his knees. Probably his hair was of shoulder length. Double mould. Pl. XXIV, 164.

a: S. Bitumen on break at neck. Slipped. Missing: head and neck; right hand and wrist; part of left hand; legs. 7.5 cm. B (reg. 4993).

346. Man standing with left leg advanced and left arm bent across his stomach, with the hand under elbow of right arm, forearm of which was probably stretched forward. Knee-length, belted, short-sleeved tunic and a kyrbasia, the ends of whose lappets are preserved on his shoulders. Incised technique for drapery. Double mould. Pl. XXIV, 165.

a: III, 137. Slipped. Missing: head and neck; legs. 5.5 cm. M 14243.

347. Man stepping forward and up with his right leg, his arms extending sideways at shoulder level. Tunic and a mantle, which is fastened on his left shoulder and passes under his right arm, leaving that shoulder free. Double mould; cast without arms, which were added before firing; back summarily worked. Pl. XXIV, 166.

a: TT 4, Ib, E 2. Pale greenish buff body; slipped. 11.1 cm. M 15618.



348. Fragment of a plaque, including lower left-hand corner. Within a broad, raised border can be seen legs of a male figure to the right, advanced left leg being in profile and right one in frontal view. Figure wears high boots, trousers, and a short tunic, presumably pulled up over thighs in front as in Nos. 303 and 341. In front of him (i.e. to the right on plaque) is leg of a stool or a couch, from top of which (booted?) foot and lower leg of another figure extend backward. Loop of a thick wreath with stippled surface hangs behind right leg of first figure. Single mould. Pl. XXIV, 167.

a: TT 4, IV, Y 3. Unslipped. 8.0 cm. M 15631.

## 2. SEATED FIGURES

349. Draped male (?) figure sitting with hands on knees, on a stool with turned legs, which rests on a low, circular plinth. He seems to be wearing a short-sleeved, knee-length tunic. Double mould; stool not worked on back half.

a: S. Slipped. Missing: head and neck; surface of forearms; lap; knees. 5.4 cm. B (reg. 4686).

350. Draped male (?) figure sitting with left knee raised and right hand, palm down, on his knee, on a stool with turned legs; his feet rest on a low footstool. Enveloped in a mantle. Double mould; stool not worked on back half.

a: S. Slipped. Missing: above waistline; left arm; right arm except hand. 5.9 cm. M 14261.

351. Draped man sitting with left arm by his side and right forearm in his lap. Costume indistinct, with deep V-shaped folds at waist, diagonal folds across legs, and some diagonal scorings on back of waist; perhaps figure was enveloped in a mantle. Incised technique. Double mould.

a: I (?), Str. 36. Slipped. Missing: head and neck; right forearm; feet and ankles. 8.0 cm. M 15236.

352. Draped man sitting with hands on his knees, which are spread apart, on a low stool with turned legs, which rests on a square plinth. Tunic with V-shaped neckline and a mantle, which is wrapped around him, leaving right shoulder free, and is pulled up over right leg to the knee. By his left side rests an indistinguishable object. Double mould; back superficially worked, with legs of stool not indicated; back has a circular depression, as if to mark where a venthole was to be cut. Pl. XXIV, 168.

a: TT 4, Ib, C 6. Slipped. Missing: head; right foot and base below it. 7.8 cm. M 15642.

353. Draped male figure sitting on a high base, with legs dangling and arms folded across his stomach, fingertips just meeting; he is apparently clasping a small boxlike object. Long-sleeved, round-necked tunic, a heavy torque, and a bracelet on each wrist. Feet mere stumps. Incised technique for drapery. Double mould; back not worked. Pl. XXIV, 169.

*a*: II, 61, in a large pot near east wall, with No. 53. Slipped. Missing: head. 8.8 cm. B (reg. 5077).

354. Draped male figure sitting on a square stool, holding upper leaf of a diptych which rests on his lap; other leaf hangs down in front of his knees; each leaf has a raised border. He appears to be clothed, but no details of his costume are evident. Feet sticklike. Double mould.

*a*: II, 174, sub (III or IV). Slipped. Missing: head and neck; right leg and side of seat next to it. 8.5 cm. M 14277.

355. Draped male figure sitting on a high, round base, with his feet on a low footstool, holding a diptych as in No. 354, except that his right hand rests on top of upper leaf, as if he were writing. No details of costume apparent. Feet sticklike. Double mould; back not worked. Pl. XXIV, 170.

*a*: III, 111. Slipped. Missing: head and neck; side of base and stool on his left. 8.9 cm. M 14273.

## VI. DWARFS AND GROTESQUES

See also the woman, No. 170, the soldiers, Nos. 405-407, the castanet player, No. 575, the children, Nos. 695-696, and the heads, Nos. 1219-1265.

Van Buren, *Clay Fig.*, Nos. 572, 1102, 1104. Nos. 362-384 of the present catalogue are probably influenced by Egyptian figurines of the Bes type; cf. Van Buren, *Clay Fig.*, Nos. 1024, 1026-1031, and Legrain, *T. C. Nip.*, No. 221, all of which are of earlier dates; cf. also the Egyptian amulets, including figures of Bes, found at Susa, dated 300 B.C. (Van Buren, *Clay Fig.*, No. 1025). The type is found on seals, too (von der Osten, *Newell Coll.*, pp. 91, 93, with No. 329).

356. Nude, bowlegged dwarf standing with legs apart and arms akimbo, hands placed on each side of his paunchy abdomen. Very fat, with a plump, childlike face. Hair gathered into a short braid. Double mould. *a* and *b* are probably from same mould. Pl. XXV, 171.

*a*: III, 18, in late filling between columns on south side. Slipped. Missing: head; legs and hips. 4.1 cm. M 14411 A.

*b*: II, 62, in mud brickwork. Slipped. Missing: legs and hips. 6.0 cm. T (reg. 11972).



357. Dwarf similar to No. 356, except that he wears an abbreviated loin-cloth. Hole cut into his right fist, as if for insertion of some accessory (a weapon?). Double mould. *a* and *b* are from same mould. Pl. XXV, 172.

*a*: II, 80 (III?). Slipped. Missing: head; feet; back half. 7.2 cm. M 16538.  
*b*: II, 55. Slipped. Missing: head. 8.5 cm. B (reg. 5444).  
*c*: TT 4, 1b. Slipped. Missing: top of head; legs; back half. 6.1 cm. M 15587.

358. Dwarf like No. 357, except that a hole is cut into each fist. *d* might be of same type as No. 361. Double mould. Pl. XXV, 173.

*a*: III, 182. Slipped. Missing: right leg below knee; most of left leg. 6.6 cm. M 14155.  
*b*: III, Str. 10, opposite III, 217. Slipped. Missing: legs and hips. 5.4 cm. M 14114.  
*c*: II, 185 (III?). Slipped. Missing: forearms and hands; legs and hips. 5.1 cm. M 16339.  
*d*: I, 141 (II?), in mud brickwork. Slipped. Missing: below breast, including all but upper arms. 5.0 cm. B (reg. 5404).

359. Bowlegged dwarf standing with arms akimbo and hands placed above his paunchy abdomen. Loincloth; hair braided. Double mould.

*a*: III, 102. B 17046.\*

360. Dwarf similar to Nos. 356-358, except that his hands are placed above his abdomen. Abbreviated loincloth; short hair. Double mould.

*a*: II, 210, below floor. Traces of lime wash. Clay was too dry when it was pressed into mould, and hence surface is covered with tiny cracks. Missing: head and neck; feet and ankles. 11.5 cm. M 14671.

361. Dwarf similar to Nos. 356-358, except that his hands are on his hips. Hair gathered into a thin braid which hangs to his waist. Double mould.

*a*: II, 12, below floor. Slipped. Missing: right hand; right leg; left foot and ankle. 7.3 cm. M 14130.

362. Obese, bowlegged dwarf standing with arms akimbo and hands placed on each side above his abdomen. There seems to be a sort of loincloth or abbreviated apron in front, though there are no traces of it in back. Clay between legs not cut away. Double mould.

*a*: II, 97 (III?). Slipped. Missing: feet. 6.8 cm. B (reg. 6382).

363. Nude dwarf standing with legs close together and arms at his sides. Legs disproportionately short, and head overlarge. Moustache and short, pointed beard; his hair is braided, and he wears a thick wreath with stippled surface. Double mould. *a* and *c* probably from same mould. Pl. XXV, 174.

- a*: III, 3, with fragments of a four-horned altar. Entire surface covered with a thick, red coating, now very soft and powdery. B (reg. 6915).\*
- b*: III, 3, with fragments of a four-horned altar. Entire surface covered with a thick, red coating, now very soft and powdery. Lump of white plaster on top of head. Slipped. Missing: toes. 7.5 cm. M 16126.
- c*: TT 31, 4 m. below surface. Missing: all but front half from forehead to knees; without red coating. Unslipped. 5.5 cm. M 16531.

364. Old man, nude except for an abbreviated loincloth, standing with legs apart and arms akimbo, with a hand placed, palm down, on each side of his paunchy abdomen. Top of his head bald, and hair from sides and back gathered into a braid; moustache and a short, pointed beard. Forehead wrinkled horizontally. Hole pierced through each leg from side to side below groin, and on insides of legs halves of mould do not join, except for a narrow strut at crotch (for a possible explanation of this feature see p. 24). Double mould. Pl. XXV, 175.

- a*: II, 121. Slipped. Missing: legs below mid-thighs. 9.9 cm. M 16136.

365. Dwarf similar to No. 364, except that his hands are placed a little higher. Face flat and triangular, with a moustache, a short, pointed beard, and prominent eyebrows and ears. Hair gathered into a short braid. Loincloth (or belt?) appears as two parallel, raised bands running across small of back and along groin into crotch. Except in *g* the bowlegs have holes pierced through from side to side, as in No. 364. Double mould. All are from same mould. Pl. XXV, 176.

- a*: TT 4, III or IV (?18 ft.), C 2. Slipped. Missing: below bust. 5.3 cm. M 15767.
- b*: III, 304, sub. Slipped. Missing: hips and legs. 6.0 cm. M 16127.
- c*: III, 166. Slipped. Missing: legs from above knees. 8.7 cm. M 14142.
- d*: III, 126. Pale greenish buff body; unslipped. Missing: all but head. 3.5 cm. M 14286.
- e*: III, 151. Slipped. Missing: head; right side; legs. 5.6 cm. M 14336.



- f*: II, 69, sub (III). Unslipped. Missing: lower legs. 9.9 cm. M 14224.
- g*: I, 48 (II?). Traces of lime wash, with red or pink coloring. Slipped. Missing: feet. 10.3 cm. M 16474.
- h*: I, 166 (II?). Slipped. Missing: legs from above knees. 8.7 cm. B (reg. 3734).
- i*: I, 98, in mud brickwork. Pale greenish buff body; slipped. Missing: below waistline. 6.5 cm. M 16459.
366. Dwarf, standing with arms akimbo and hands placed just above his paunch. Loincloth. His nose is large and flat, he is bearded, and his hair is braided. Possibly of same type as No. 365. Double mould.
- a*: I, 76 (II?), in mud brickwork. Missing: legs. B 16976.\*
367. Dwarf, similar to No. 366. Double mould.
- a*: III, 36. Traces of lime wash, with pink coloring. Missing: legs from above knees. B 16978.\*
368. Dwarf, similar to Nos. 366-367. Double mould.
- a*: III, 198. Missing: head; lower legs. B 17003.\*
369. Lower part of bowlegged male figure, perhaps of same type as Nos. 364-365. Belt has three ridges instead of two. Holes through legs, as in Nos. 364-365, and a large hole in crotch. Double mould.
- a*: S. Traces of lime wash, with pink coloring. Slipped. Missing: above waistline. 5.0 cm. M 15720.
370. Grotesque old man, nude except for a scanty loincloth, presumably standing, with right hand on hip and left below his chest. Chin prominent, nose and cheekbones flat; ears protrude, and forehead is wrinkled horizontally. His short hair recedes from his temples. Double mould; venthole in back of *a*. *a* and *b* may be from same mould, but on *b* small holes are cut between arms and body. Pl. XXV, 177.
- a*: II, 140. Pale greenish buff clay; slipped. Missing: legs; below waistline in back. 10.5 cm. B (reg. 6331).
- b*: II, Str. 10. Slipped. Missing: legs and hips. 8.9 cm. M 16522.
371. Bowlegged dwarf standing with left hand above his abdomen. He wears a loincloth, is bearded, and has braided hair. Position of right arm uncertain. Double mould.
- a*: III, 151. Missing: legs from above knees. B 16977.\*
372. Nude, obese, bowlegged dwarf standing with arms akimbo and hands placed on each side of his abdomen, holding a sticklike object in right hand. Short hair and a rather full beard. Double mould. Pl. XXV, 178.
- a*: TT 4, IV, A 100. Unslipped. Missing: feet; back half. 6.4 cm. M 14882. Waterman, *Prelim. Rep.*, Pl. 6, 3.

373. Nude dwarf standing on a rectangular plinth, in same position as No. 372 and holding a sticklike object in his right hand. Head large, and face youthful; hair gathered into a braid. Clay between legs not cut away. Double mould; open base; back summarily worked.

a: I, 207. 9.5 cm. B (reg. 5075).

374. Fragment consisting of bowlegs of a male figure standing on a rectangular plinth. Presumably either from a figurine similar to Nos. 356-361, or from a soldier like No. 406. Right hand placed on hip. Double mould; open base.

a: TT 4, Ib, 1. Unslipped. 3.5 cm. M 15719.

b: TT 4, Ia, H 2. Bitumen smeared over break at right hand. Small hole cut between buttocks. Slipped. 6.4 cm. M 15722.

375. Fragment of a miniature altar(?); a corner with parts of two adjacent sides preserved. Plain podium, on which rest half columns along the sides and pilasters at the corner, both having modified Doric capitals and Attic Ionic bases; these support an entablature with a cyma reversa at top and bottom, above which is a sort of attic. At one side of the corner (front of altar?) stands a bowlegged man with hands placed on his paunch; he wears an abbreviated loincloth. Mouldmade, in two pieces which are joined at the corner. Pl. XXVI, 179-180.

a: II, 219, sub. Traces of lime wash, with some red coloring on man's figure. 11.7 cm. T (reg. 6917).

376. Fragment of a miniature altar(?); obese dwarf with bowlegs stands with left hand resting, palm down, on his thigh and right hand raised to support a horizontal beam directly above his head. Thick wreath; perhaps an abbreviated loincloth. Figure and beam in relief against a flat background; at his right background is pared away to follow outline of figure and lower edge of beam; at his left it appears to turn a corner. Single mould. Pl. XXVI, 181.

a: III, 157. Traces of lime wash, with pink coloring. Slipped. Missing: feet and ankles; background above beam. 8.2 cm. M 14521.

377. Fragment of a hollow, conical base on top of which was a seated figure, crossed legs of which are preserved (cf. Nos. 528-529, 733, 736). In relief on base are two nude, male figures standing with legs apart, arms akimbo, and hands on their hips. Probably dwarfs like Nos. 356-361, though they may be children. They stand on raised band which runs around bottom of cone. Abbreviated loincloths. Impression poor. Single mould. Pl. XXVI, 182.

a: III, 24, floor. Pale greenish buff body; slipped. 8.3 cm. M 16237.



378. Fragment of a hollow, conical base similar to No. 377. Triply reeded border around lower edge, above which surface is decorated with grooved lines which make a diamond pattern. On the border stands a dwarflike figure, with legs almost impossibly far apart, right hand on stomach, and left arm raised. Either a short, skirtlike loincloth or an abbreviated, belted tunic. Facial type and hairdress indistinguishable. Single mould.

a: TT 4, Ia. Pale greenish buff body; slipped. 7.1 cm. M 15869.

379. Grotesque old man in frontal position with flexed left arm at his side and right hand placed at side of his abdomen. Nude except for a cloak, which covers his right arm and falls in V-shaped folds around his neck; a conical cap with a slight rim. Snub nose and possibly a beard. Double mould.

a: II, 229, sub. Slipped. Missing: right arm; below waistline. 7.5 cm. M 16449.

380. Fragment of male figure with paunchy abdomen and left hand on hip. Nude except for a cloak, which is draped around his left shoulder and arm. Double mould.

a: III, 174. Missing: all but torso and left arm. B (reg. 11099).\*

381. Grotesque old man standing with arms at his sides. Right arm and shoulder appear to be nude, but a himation is wrapped around lower part of his figure, with an end drawn forward over his left shoulder; heavy folds around waist. Face like comic mask. Single mould. Pl. XXVI, 183.

a: II, 98. Slipped. Missing: surface of part of face and of arms; legs. 9.2 cm. B (reg. 6482).

382. Grotesque old man standing with left arm at his side and right bent across his chest, in the attitude of an orator. Wrapped in a mantle, which covers his right arm. Face satyr-like, with a broad, flat nose, furrowed forehead, short beard, and short hair receding from temples. Double mould; small hole cut through top of head. Pl. XXVI, 184.

a: TT 4, II, C 2. Slipped. Missing: below waistline. 9.7 cm. T 30.148.

383. Draped dwarf carrying a jar on his head. He stands (?) with left hand raised to support vessel (which has a round body and a moulded rim, with a lug or a small handle on each side; cf. the cooking pots, Debevoise, *Parthian Pottery*, Nos. 346-348) and right arm bent, holding a ladle across his body. He is enveloped in a mantle and wears a thick

wreath with stippled surface on his head. Double mould; hole through top of jar. Pl. XXVI, 185.

a: I, 33 (II ?). Slipped. Missing: legs and hips in front; all but head and shoulders in back. 11.3 cm. B (reg. 4667).

384. Draped dwarf carrying a jar on his head. He stands with both hands raised above his head to support vessel (of same type as that of No. 383). Figure spreads into a bell-shaped base, on the front of which his bowlegs, set wide apart, are modeled in relief. Between legs, also in relief, is what appears to be frontal head of a cat. Dwarf wears a belted (long-sleeved ?) tunic. Hair gathered into a short braid. Double mould; hole through top of jar. Pl. XXVII, 186.

a: III, 63, below floor. Slipped. Missing: below waistline. 4.7 cm. M 14593.

b: TT 4, surface, H 3. Slipped. Missing: bottom in front; below shoulders in back. 6.7 cm. M 15914.

385. Grotesque head, carrying a jar. Nose snub, and cheeks fat. Left hand may be raised to support jar (of same shape as that of No. 383; hole through top). Double mould.

a: III, 66. B 17371.\*

386. Grotesque, draped, male (?) figure carrying a jar on his head. He stands (?) with left hand raised to support jar (of same shape as that of No. 383, though with a somewhat deeper rim; hole through top), and with his right arm bent across his body. Folds of drapery can be distinguished on his chest. Curly hair of shoulder length. Double mould; back summarily worked.

a: II, 58, sub. Fingers of left hand and locks of hair were reworked after removal from mould. Slipped. Missing: all but head; right half of chest, right arm, and left hand. 6.4 cm. B (reg. 6910).

b: S. Greenish buff body; slipped. Missing: all but head, fingers of left hand, and right shoulder. 5.0 cm. M 15910.

387. Grotesque old man with dwarfed body and overlarge head, moving forward as if dancing, with body twisted sharply backward at waist, head thrown back to his left, and left shoulder and right leg thrust forward. Arms, now missing, were made and fired separately and attached to holes in the vertically flanged shoulders by means of thread or wire. Only extreme upper parts of legs preserved, but they appear to have been moulded with body; hole bored through from side to side at hips may have served for attachment of a movable phallos, which fitted into smoothly finished groove at base of body. Short chiton *exomis*,



with a belt knotted in front. Short beard and short hair with straggling locks on neck; brow furrowed. Double mould; made without arms (and phallos?). Pl. XXVII, 187.

a: II, 232, sub (III). Slipped. Missing: separately moulded arms (and phallos?); legs from above knees. 8.4 cm. B (reg. 6065).

The style and clay of this figurine are quite different from any of the others from Seleucia; it is probably an importation, possibly from Egypt. For a similar posture cf. Perdrizet, *T. C. Fouquet*, Pl. 108, 2; for a similar facial type cf. *ibid.*, Pl. 107, 1. See Herodotus, II, 48, for the figurines with movable phallos which were carried in Egyptian religious processions; see also pp. 24, 32-33.

388. Nude, humpbacked old man sitting on a flat cushion with his hands on his drawn-up knees. Paunchy abdomen and abnormally large phallos and testicles. High boots. Double mould; open base. Pl. XXVII, 188.

a: II, 173. Traces of lime wash, with pink coloring. Unslipped. Missing: head; part of right leg; toes. 5.7 cm. B (reg. 6262).

389. Nude old man sitting with his knees drawn up under his chin. Head overlarge, with prominent cheekbones and eyebrows; cheeks furrowed and corners of mouth drawn down. Double mould. Pl. XXVII, 189.

a: ?, 239. Slipped. Missing: arms; back of body. 5.8 cm. M 16152.

390. Legs of seated, male (?) figure. Hands clasp knees, which are drawn up. Figure rests on a round base of Attic Ionic form. Double mould; open base.

a: TT 2, 6 ft. below surface. Traces of lime wash, with pink coloring. Slipped. Missing: all but forearms, lower legs, and part of base. 5.9 cm. M 15850.

391. Dwarf sitting with knees drawn up, body hunched forward, left forearm across his knees, and chin supported on his right hand. Garment which is pulled up over his buttocks behind. Something, either a part of his garment or an exaggerated phallos, hangs between his legs. Double mould.

a: III, 1, sub. Unslipped. Missing: head; upper part of back. 8.3 cm. M 14531.

392. Nude, humpbacked man, probably seated, with right shoulder raised and head inclined to his right and supported by his right hand, which is placed under left side of jaw. Skull pointed in back, and face negroid, with smiling lips. Short hair. Double mould. Pl. XXVII, 190.

a: ?, 167. Slipped. Missing: parts of right arm; below bust. 6.2 cm. B (reg. 4180).

393. Legs and hips of bowlegged dwarf seated on a square base. He has a large paunch and wears a short, belted tunic. Double mould.

a: III, 115. Missing: above waistline. B (reg. 11020).\*

394. Head and shoulders of man with right forearm resting on top of head. His features are negroid, and he wears a thick wreath. Double mould. Pl. XXVII, 191.

a: III, 230. B 17386.\*

395. Head of man with right arm thrown across top of it. Hair very curly. Facial type "foreign," with heavy brows. Double mould. Pl. XXVII, 192.

a: II, 201. B 17009.\*

396. Head of man with right forearm resting on top of it. Bald except for a fringe of hair around sides and back; moustache and beard. Facial type rather grotesque, with snub nose, beetling brows, and furrowed cheeks and forehead. Double mould.

a: III, 126. Traces of lime wash, with pink coloring. Slipped. Missing: all but upper part of face and a little of hand on front half. 4.7 cm. M 14428.

b: S. Slipped. Missing: lower jaw. 4.9 cm. M 16481.

## VII. SOLDIERS AND PUGILISTS

### 1. SOLDIERS

See also the riders with shields, Nos. 484-495, the heads, Nos. 1201-1216, and the models of shields, Nos. 1577-1581.

Van Buren, *Clay Fig.*, Nos. 548-554 (Nos. 548, 551 = Legrain, *T. C. Nip.*, Nos. 147, 151 and 133); *Dura*, III, Pl. 13, 2.

397. Soldier standing on a low plinth. Left arm and side covered by a Gaulish shield with central boss and longitudinal rib; right arm hangs by his side, with the hand grasping hilt of a sword. Knee-length tunic, which is either belted at a high waistline or has a short overfall, and either a crested helmet with lowered cheekpieces or, more probably, a kyrbasia with two front lappets tied over chin. Incised technique for drapery. Spindling legs and sword appear in relief against background. Tongue relief, with background cut down to outline of figure except around legs. Pl. XXVIII, 195.

a: IV, 401, sub. Bitumen on break at neck. Slipped. Missing: head. 11.6 cm. M 16099.



- b*: TT 4, III or IV (? 18 ft.), E 3. Slipped. Missing: feet and lower legs. 11.8 cm. M 15711.
- c*: II, 58, sub. From same mould as No. 1201, *c* and *d*. Slipped. Missing: all but head, shoulders, and top of shield. 6.1 cm. M 16110.
- d*: I, Str. 36. Slipped. Missing: head and neck. 12.2 cm. B (reg. 5398).
398. Fragment, including part of a Gaulish shield with border, longitudinal rib, and central boss, and left thigh of soldier who carries it. Short tunic. Incised technique for drapery. Double mould.
- a*: TT 4, II (? 8 ft.), F 3. Unslipped. 7.3 cm. M 14840.
399. Soldier standing with feet apart and right leg flexed, on a base with a wide torus moulding at bottom and a narrower one at top. With his left hand, which hangs at his side, he grasps back of a Gaulish shield with border, longitudinal rib, and oval central boss; with his right he reaches across his body toward hilt of dagger on his left hip. Belted, knee-length tunic; ridges around upper arms may be bottoms of short sleeves or bracelets, and similar ridges around ankles may be tops of boots, bottoms of trousers, or anklets. Single mould. Pl. XXVIII, 194.
- a*: TT 4, III, A 1. Slipped. Missing: head and neck. 6.9 cm. M 15664. Waterman, *Prelim. Rep.*, Pl. 7, 21.
400. Soldier standing with feet apart, on a low base. Left arm and side covered by a Gaulish shield with border, longitudinal rib, and central boss; right hand grasps hilt of a long sword whose point rests on ground beside him. Short-sleeved, knee-length, belted tunic with ridged borders around neck and hems of sleeves and skirt; double ridges around ankles may represent anklets or edges of trousers and tops of boots. Double mould; back summarily worked; open base. Pl. XXVIII, 195.
- a*: II, sub. Traces of lime wash. Slipped. Missing: head and neck. 9.6 cm. M 14634.
401. Soldier standing with feet apart and right leg flexed, on a rectangular plinth. Left arm covered by a Gaulish shield with longitudinal and transverse ribs and a central boss; right hand on hip. Short, skirtlike loincloth with a triple or quadruple belt. Hollow; front half pressed in a single mould and back shaped by hand; venthole in back; open base. Pl. XXVIII, 196.
- a*: TT 15, 2 ft. below surface. Bitumen on break at neck. Traces of red wash. Slipped. Missing: head. 10.2 cm. M 15702.
402. Soldier standing with left leg flexed. Left arm covered by a Gaulish shield with border, longitudinal rib, and central boss; with his right

hand he reaches across his body to grasp hilt of sword or dagger on his left hip. Nude except for high boots and a long cloak, which is fastened on his right shoulder and covers his back and left shoulder. Single mould. Pl. XXVIII, 197.

a: III, 198. Slipped. Missing: head; feet and ankles. 6.6 cm. M 14690.

403. Nude boy standing with right arm above his head and an object which is probably an oval shield at his left side. Curly hair, which is full around his face. Impression blurred. Double mould; back summarily worked; circular depression to indicate where venthole was to be cut.

a: III, 36. Slipped. Missing: legs; most of shield. 7.3 cm. M 15692.

404. Soldier standing and holding a round, bordered shield on his left arm. Nude except for a cloak, which is fastened on his right shoulder. Double mould; open base. Pl. XXVIII, 198.

a: S. Traces of lime wash, with red coloring. Unslipped. Missing: head and neck; both arms; legs; part of shield; entire back half. 5.6 cm. M 14416.

405. Soldier lunging forward to his left, with a round, bordered shield on his left arm and with his right arm drawn back. Hole cut in right fist as if for insertion of a weapon. Belted, knee-length tunic and a crested helmet with lowered cheekpieces. Figure short and stocky, and rather grotesque in appearance. Double mould; clay between legs not cut away. Pl. XXVIII, 199.

a: III, 198. Traces of lime wash, with red coloring. Unslipped. Missing: both feet and part of right leg. 7.0 cm. M 14117.

406. Nude, bowlegged dwarf standing on a low, rectangular plinth. On his left arm is a small, round shield; right hand placed on his hip, and a hole cut through fist from front to rear, as if for insertion of a weapon. Hair gathered into a braid which falls to waistline. Modeling summary. Double mould; open base. Pl. XXVIII, 200.

a: TT 4, II, A 6, sub. Slipped. Missing: head, neck, and part of chest. 7.8 cm. M 15721.

For Egyptian figurines in which dwarfs act as soldiers see Perdrizet, *T. C. Fouquet*, Pl. 63, 5.

407. Head and waist of obese figure similar to No. 406, with a round, bordered shield on his left arm. Hair gathered into a short braid. Double mould. Pl. XXVIII, 201.



- a: III, 64. Traces of lime wash, with pink coloring. Slipped. Missing: right forearm; below waistline. 5.2 cm. M 14322.
408. Head and shoulders of soldier with a round, bordered shield on his left arm. Nomad tunic; shoulder-length hair. Double mould.
- a: S. Unslipped. Missing: all but head and shoulders. 5.5 cm. M 15799.
409. Soldier carrying a round shield on his left arm. Short, belted tunic and a tall, pointed cap. Single mould.
- a: III, 160. Missing: right hand; legs. B 17041.\*
410. Soldier with arms stretched sideways. There may be a round shield at his left side. Tunic and a kyrbasia. Double mould.
- a: III, Str. 32. Missing: arms from above elbows; below waistline. B 17342.\*
411. Upper part of figure of soldier, who appears to be lunging forward to his left, with his arms stretched sideways at shoulder level. Chiton *exomis*, fastened on left shoulder, and a crested helmet, below which his shoulder-length hair is visible in back. Double mould; arms shaped by hand and added before firing. Pl. XXIX, 202.
- a: TT 4, III, A 1. Traces of red wash. Slipped. Missing: arms from above elbows; below diaphragm. 4.9 cm. M 15712. Waterman, *Prelim. Rep.*, Pl. 10, 7.
412. Man in military costume, standing with left hand on his hip, grasping a fold of his cloak. Appears to be nude except for cloak, which is fastened on his right shoulder and leaves his left shoulder and arm free. On his head is a crested helmet. Double mould.
- a: II, 97, in mud brickwork. Slipped. Missing: right arm; below waistline. 4.8 cm. M 16556.
413. Man in military costume, standing with left leg slightly advanced, resting his left elbow on top of a square pillar. Close-fitting cuirass, below *pteruges* of which hem of a knee-length tunic is visible; cloak draped over his shoulders and around his left forearm, with a corner hanging in front of pillar; knees bare; high boots. Incised technique for drapery. Single mould. Pl. XXIX, 203.
- a: III, 77, in mud brickwork. Missing: head and shoulders; right arm; legs. B (reg. 11917).\*
- b: III, 206. Slipped. Missing: head; right hand; legs from above knees; pillar. 8.4 cm. M 14137.

- c*: II, sub. Slipped. Missing: head and neck; right arm and edge of background; feet and ankles. 13.5 cm. B (reg. 7122).
- d*: S. Bitumen on break at top. Slipped. Missing: above waistline; feet and ankles. 6.5 cm. M 16419.
414. Soldier (?) with left arm at his side and right extended sideways at shoulder height. Garment with a high, round neckline (and sleeves?), marked off into rectangles by scorings (a padded tunic?), and a conical helmet with a slight rim. Double mould; right arm made separately and added before firing. Pl. XXIX, 204.
- a*: III, 25. Slipped. Missing: most of right arm; below waistline. 5.7 cm. B (reg. 6676).
415. Soldier (?) standing with arms at his sides. Ridge across front on a level with hands may be lower edge of a short tunic or a (twisted?) belt around hips. Cylindrical object (quiver?) hangs slantwise at his left side. Projection below missing chin on *a* may be tip of a beard. Impression faint. Double mould. Pl. XXIX, 205.
- a*: III, 107. Missing: head; lower legs. B (reg. 10673).\*
- b*: II, 50, in mud brickwork. Slipped. Surface badly worn. Missing: head; legs below knees. 7.9 cm. M 14217.
416. Head and bust of soldier, with right arm held away from his side, looking down to his left. Round-necked tunic and a crested helmet with raised cheekpieces. Double mould; venthole in back.
- a*: II, Str. 32. Slipped. 5.6 cm. B (reg. 5905).
417. Head and shoulders of soldier (or rider?), with right arm akimbo (holding a sword?). Position of his left arm cannot be determined, but it looks as if a shield or the neck of a horse had been broken away. Nomad tunic, and a pointed cap over his short hair. Face youthful. Double mould. Pl. XXIX, 206.
- a*: U. Slipped. 6.4 cm. M 14144.

## 2. PUGILISTS

418. Pugilist (?). Nude male figure in violent action, with right arm raised as if to deliver a blow. Muscles of torso highly developed. Bearded head small in proportion to body and sunk into neck. Representation crude. Handmade.
- a*: S. Missing: left arm; legs. B (reg. 11142).\*
419. Pugilist (?). Man in violent action, with torso twisted at waist so that upper part is turned to his left, with shoulders pushed back, left



one being higher than right, left leg bent at knee and right one thrust out to the side. Position of shoulder stumps suggests that arms were held away from body. Though somewhat inaccurately modeled, figure is that of a powerful man. Skirtlike loincloth. Double mould; cast without arms and right leg below hem of loincloth. Pl. XXIX, 207.

a: II, 91. Pale greenish buff body; slipped. Missing: head and neck; separately moulded arms and right leg; left leg below knee. 12.4 cm. M 16068.

420. Pugilist (?). Man striding forward with right leg advanced and arms extended sideways at shoulder level. Skirtlike loincloth with slanting folds in front. Double mould; cast without arms, which were made separately and added before firing.

a: TT 4, Ib, 5. Slipped. Missing: head; arms from above elbows; legs below knees. 7.8 cm. M 15718.

421. Pugilist (?). Man striding to his left, with his body above waistline twisted into frontal position and his arms extended sideways. Short chiton *exomis*, fastened on left shoulder and held in by a broad belt. Double mould; cast without arms, which were made separately and added before firing. Pl. XXIX, 208.

a: TT 4, Ia, H 6. Slipped. Missing: head and neck; arms below shoulders; right leg below hem of chiton; left lower leg. 7.1 cm. M 15706.

422. Pugilist (?). Man in a position and costume similar to those of No. 421, but striding to his right. Double mould.

a: TT 4, Ia or b. Slipped. Missing: above waistline; feet and lower legs. 5.8 cm. M 15717.

423. Pugilist (?). Man striding to his right, with his hips in frontal position and his shoulders twisted around to his right; his left arm, bent at elbow, is held close to his side, and his right arm was probably outflung. Chiton *exomis*, fastened on right shoulder and having a belt with a rectangular buckle in front. Double mould. Pl. XXIX, 209.

a: III, 301. Slipped. Missing: head; right arm; left forearm; legs below knees. 6.1 cm. M 15668.

424. Pugilist (?). Man striding forward. Belted chiton with skirt looped up at each side so that it falls like an apron in front and back. Double mould.

a: TT 4, U. Traces of red wash. Slipped. Missing: above waistline; lower legs. 7.7 cm. M 15713.

425. Pugilist (?). Man in same position and costume as No. 424. Dagger stuck into his belt at his right side. Double mould. Pl. XXIX, 210.

a: III, Str. 10, opposite III, 61. Slipped. Missing: above waistline; lower legs. 6.6 cm. M 14125.

426. Pugilist (?). Draped man standing with legs astride and arms extended sideways at shoulder level, left one being bent forward at elbow. Lump of clay on shoulders which gives humpbacked appearance to figure is probably accidental. Tight-fitting tunic with low, round neckline; tunic belted below abdomen, and short skirt pulled up higher at side, producing V-shaped folds. Double mould; made without arms, which were shaped by hand and added before firing. Pl. XXIX, 211.

a: TT 4, f, C 2. Unslipped (?). Missing: head and neck; right arm below shoulder; left forearm; legs below mid-thighs. 8.1 cm. T 29.96.

427. Fragmentary plaque with a scene of combat. Only left side, including both corners, is preserved. Plain, raised border around edge, with extensions at corners. Draped male figure appears to be lunging forward (i.e. to right of plaque). There are preserved his right leg, stretched stiffly backward, with the lower edge of his short tunic, part of his bent right arm and one end of a lance (?), a bit of his right shoulder, and the end of a cloak flying up and back. Parallel grooved lines indicate folds of drapery. Single mould. Pl. XXIX, 212.

a: III, 204. On upper half of plaque a thick lime wash remains, with red coloring on tunic and cloak. Slipped. Put together from several fragments. 17.7 cm. M 15787.

## VIII. RIDERS

### I. MALE RIDERS ON HORSEBACK

See also Nos. 301, 417, the heads, Nos. 1192-1196, and the horses, Nos. 1444-1445, 1448, 1451.

For the groups of horse and rider in which the horse is modeled by hand and the rider has a slablike body, also shaped by hand, with the face mould-stamped, and wears either the kausia or the kyrbasia, cf. Van Buren, *Clay Fig.*, Nos. 792-802, 805 (No. 798 = Legrain, *T. C. Nip.*, Nos. 246, 252-254, 265); Legrain, *T. C. Nip.*, Nos. 245, 247-248, 251, 263, 266; Dura, III, Pl. 13, 1; de Genouillac, *Kich.*, I, Pl. 36, 310; *Liv. Ann.*, 19(1932), Pl. 67, 9; Harvard, Semitic Museum, 1144; Reisner, *Samaria*, Pl. 75j; *Yale Class. Stud.*, 5(1935), fig. 7; Toronto, Royal Ontario Museum, DA-17, 22, 28. For mouldmade groups in which the rider wears the nomad costume cf. Van Buren, *Clay Fig.*, Nos. 335 (where the rider is probably a man, not a "lady"), 805-806; Dura, II, Pls. 24,



1 and 3, 25, 1 and 2; Rostovtzeff, *Iranians and Greeks*, Pl. 1, 1-3; Bieńkowski, *Les Celtes*, p. 133, fig. 191; *Yale Class. Stud.*, 5 (1935), fig. 6. For separately moulded riders cf. de Genouillac, *Kich*, II, Pls. XIV, 5 bis, and 58, 4; Van Buren, *Clay Fig.*, No. 806; *Liv. Ann.*, 19 (1932), Pl. 67, 22; *Yale Class. Stud.*, 5 (1935), fig. 9. For other groups of various types cf. Van Buren, *Clay Fig.*, Nos. 718-719, 802-804, 812, 888 (Nos. 803, 804 = Legrain, *T. C. Nip.*, Nos. 272 and 274, 148); *Liv. Ann.*, 19 (1932), Pls. 67, 19, and 68, 8 and 16; *Dura*, II, Pl. 24, 2; Bieńkowski, *Les Celtes*, p. 133, fig. 190; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 5, Pl. 20h.

428. Rider on horseback. Man sits astride, with his arms, left flexed, at his sides. Apparently he wears a cloak, edge of which falls diagonally across body from fastening on right shoulder. Horse very crudely modeled, with mere stumps for legs; rider's body a flat slab, with two lower corners pulled down over horse to hold body in place and form rudimentary legs; groove in front of body, into which horse's mane must have fitted. Handmade, with front of body mould-stamped. Pl. XXX, 213.

a: TT 4, Ib. Unslipped. Missing: rider's head; horse's head and hindquarters. 10.3 cm. M 15657.

429. Rider on horseback, of same crudely modeled type as No. 428. The horses vary considerably, as hand-modeled figures would: muzzle may be square-ended, or elongated so that it resembles a duck's bill; mouth, nostrils, and eyes may or may not be indicated; sometimes little dabs of clay added to indicate ears; clay may be pinched up into a ridge to represent mane; tail usually an added strip of clay. Handmade, with front half of rider's body mould-stamped. Pl. XXX, 214-215.

- a: TT 4, IV, G 5. Slipped. Missing: rider's body; horse's hindquarters. 8.6 cm. M 15977.  
 b: TT 4, III or IV (? 15 ft.), C 2. Pale greenish buff body; slipped. Missing: rider's body; horse's legs. 7.2 cm. M 15948.  
 c: II, 32, on pavement. Slipped. Missing: rider's body and head; horse's legs. 5.0 cm. M 16395.  
 d: TT 4, Ib, D 6. Slipped; brush marks visible. Missing: rider's body and head; horse's hind legs. 9.5 cm. M 15962.  
 e: TT 4, Ib. Slipped (?). Missing: rider's body above waistline; horse's head and three legs. 7.1 cm. M 14772.  
 f: I, 125. Unslipped. Missing: rider's body; horse's head and hind legs. 7.7 cm. M 15667.  
 g: Str. 10, S. Slipped. Missing: rider's body; horse's legs. 8.7 cm. M 15723.  
 h: S. Slipped. Missing: rider's body; horse's legs. 6.7 cm. M 16075.

- i: S. Slipped (?). Missing: rider's body; horse's head and legs. 7.1 cm. M 15661.
- j: S. Unslipped. Missing: rider's body; horse's head, neck, and legs. 5.0 cm. M 15950.
- k: PP 4, 5 m. below surface. Slipped. Missing: rider's body; parts of horse's legs. 11.4 cm. M 16367.
430. Rider on horseback, of same crudely modeled type as Nos. 428-429, but glazed. On *b* reins indicated by incised lines. Handmade. Pl. XXX, 216.
- a: TT 4, III, Y 1. Dark green glaze. Missing: rider's body; horse's head, neck, and legs. 5.5 cm. M 15659.
- b: TT 4, Ia or b (?4 ft.). Pale yellowish green glaze. Missing: rider's body; horse's head, neck, legs, and tail. 5.9 cm. M 15662.
431. Male rider, originally part of a group like Nos. 428-430. Grooved lines indicate folds of cloak on left shoulder, and he wears a kausia-like headdress. Part of horse's mane remains in place in groove down center of front. Single mould. Pl. XXX, 217.
- a: II, 65, sub (III). Slipped (?). Missing: legs; horse. 8.9 cm. M 16494.
432. Male rider, originally part of a group like Nos. 428-430. Arms held close to sides. He appears to be wearing a (short-sleeved ?) tunic and a cloak, which is fastened on his right shoulder and covers his left side; on his head is a kausia. Vertical groove in middle of body, as if to accommodate mane of horse. Single mould, with back of neck pinched up. *a* may be from same mould as No. 428. Pl. XXX, 218.
- a: TT 4, II, A 1. Slipped. Missing: part of cap; below hips. 8.5 cm. M 15114.
- b: I, 209. Slipped. Missing: all but head and bust. 6.0 cm. M 15184.
- c: TT 15, 10 ft. below surface. Bitumen on break at bottom, in groove, and on face. Slipped. Missing: below waistline. 8.1 cm. M 15181.
- d: U. Slipped. Missing: all but head and bust. 7.0 cm. M 15101.
433. Male rider, probably part of a group like Nos. 428-430. Short-sleeved tunic and a cloak, which is fastened on his right shoulder, covers all but his right arm, and appears to be wrapped around his left upper arm. Kausia. Costume like that worn by Nos. 299-301 (a more carefully executed version of that of No. 432). Groove down center of front. Tongue relief.
- a: III, 190. Missing: lower arms; below waistline. B (reg. 10741),\*



434. Nude, male figure similar to No. 239, having a slablike body, with pinched-out triangles for arms and legs, and a cylindrical head which spreads into a flat, caplike top suggesting a kausia; nose is a pinched-up ridge, and hollows on either side make eyes. Bottom of slab concave and smooth, and hence figure may have been a rider; cf. Nos. 433, 435. Handmade. Pl. XXX, 219.

a: TT 4, S. Slipped. 5.2 cm. M 15594.

435. Male rider. His body is a thin slab, pulled forward at edges, with triangular arms pinched out; face is a mere snout, with added disk eyes (now missing); a pinched-up crest at top of head suggests peak of a kyrbasia. Handmade.

a: II, 206, in mud brickwork. Slipped. Missing: right arm; lower part. 5.9 cm. M 14237.

436. Male rider, made separately for attachment to a horse. Body slablike and forked below, and arms not differentiated; nose pinched up, and hollows thus formed are the eyes and mouth; along crown of head a sort of crest, like peak of a kyrbasia, is pinched up and turned over. Handmade.

a: II, 39. Slipped. Missing: lower part. 4.7 cm. M 16551.

437. Male rider. Torso a flat slab. Rider has a hooked nose and a long beard and wears a kyrbasia with recurved peak. Eyebrows, edges of eyelids, and lips rendered by raised bands. Handmade, with front of head mould-stamped. Pl. XXXI, 220.

a: II, 239. Body varying from dark to light gray; unslipped. Missing: lower part. 6.8 cm. M 16257.

438. Male rider, originally part of a group like Nos. 428-430. Body a shapeless mass, with cylindrical rolls of clay added to represent arms; left arm reaches across in front of body; a small piece of horse, which was modeled separately and joined before firing, remains in place at center front. Rider has a short beard (and a moustache?), full lips, a hooked nose, and prominent eyeballs and eyebrows; forehead furrowed. Kyrbasia with recurved peak. Handmade, with front of head mould-stamped. Pl. XXXI, 221.

a: U. Slipped. Missing: rider's right arm, left hand and legs; all but a fragment of horse. 10.1 cm. M 15646. Waterman, *Prelim. Rep.*, Pl. 9, 34.

For riders of this facial type and wearing the kyrbasia cf. Koldewey, *Bab. und Bor.*, p. 32, fig. 45 (= Van Buren, *Clay Fig.*, No. 792); Le-grain, *T. C. Nip.*, Nos. 245, 247-248, 251, 254 (= Van Buren, *Clay Fig.*,

No. 798); Heuzey, *Fig. ant.*, ed. 1923, Pl. 2, 6; *Yale Class. Stud.*, 5 (1935), fig. 7; Harvard, Semitic Museum, 1144.

439. Male rider, originally part of a group like Nos. 428-430. Arms at sides. Vertical groove in center of body, as if to accommodate mane of a horse. No details of his costume can be made out, except that he wears a *kyrbasia* with recurved peak. Short, grooved lines render hair around forehead. Face rather full and heavy; edges of eyelids rendered by ridges. Single mould.

*a*: I, 190 (II?), in mud brickwork. Slipped. Missing: all but head and bust. 7.6 cm. B (reg. 4034).

440. Male rider. Body slablike and finished with a smooth, concave edge at bottom; shoulders hunch forward, and arms are not differentiated. He has a short beard and wears a conical cap set on back of his head. Handmade, with front of head mould-stamped.

*a*: II, 65, sub. Pale greenish buff body; slipped. Missing: right lower corner. 6.4 cm. M 15687.

441. Male rider (?). Torso a flat slab, similar to that of No. 437; head small; pinched-up nose is only indication of features. No headdress. Handmade.

*a*: III, Str. 32. Missing: below waistline. B (reg. 10982).\*

442. Male rider on horseback. Horse stands in profile to spectator's right, and rider sits astride, with his body swung around so that it is in frontal view above waistline and with his arms close to his sides, hands resting on horse's back. He wears nomad costume, with high-necked tunic, and a pointed cap on his loose, shoulder-length hair. Horse provided with a saddle, held in place by a neck strap, with circular disks over tops of legs. Double mould, with cone-shaped legs of horse modeled by hand and added before firing; back summarily worked. *a* and *b* from same mould. Pl. XXXI, 222.

*a*: III, 106. Traces of lime wash, with pink coloring. Slipped. Missing: horse's legs. 8.7 cm. M 14667.

*b*: II, Str. 32. Small, circular hole (venthole?) in horse's belly. Slipped. 7.5 cm. M 14490.

443. Male rider on horseback. Group similar to No. 442, except that rider's tunic has open neckline. Impression blurred. Double mould, with horse's legs modeled by hand and added before firing; back summarily worked.

*a*: III, 6, on floor. Bitumen on break at neck. Traces of lime wash. Slipped. Missing: rider's head and shoulders; horse's hind-quarters. 8.2 cm. M 14581.



444. Male rider on horseback. Group similar to Nos. 442-443, but larger. Borders at bottom and open neckline of rider's tunic indicated by raised bands. Horse has a bridle, and neck and tail straps; circular disks on neck strap. Double mould, with horse's legs modeled by hand and added before firing; back summarily worked; small, circular hole in horse's belly.  
*a*: II, 31, sub. Slipped. Missing: rider's body above waistline; horse's head, neck, and legs in part. 8.0 cm. M 16216.
445. Male rider on horseback. Group similar to Nos. 442-444, but much smaller. Rider's tunic has bordered, open neckline; he wears a pointed cap, and his curly hair bunches out on each side of his face. Very well modeled, despite its unusually small dimensions. Double mould. Pl. XXXI, 223.  
*a*: TT 4, II (?9 ft.), D 3. Slipped. Missing: all but head and waist of rider and head and neck of horse. 2.7 cm. M 15653.
446. Male rider on horseback. Nomad costume, with round-necked tunic, and a pointed cap over shoulder-length hair. Circular boss on neckstrap of horse. Double mould; back summarily worked. Pl. XXXI, 224.  
*a*: II, 162 (III?). Missing: ends of horse's legs. B 17101.\*
447. Male rider on horseback. Fragmentary group similar to Nos. 442-445, but rider's right arm is bent across his body. His tunic has high neckline, and he wears a kyrbasia over shoulder-length hair. Double mould. *a* and *b* may be from same mould.  
*a*: TT 4, U. Slipped. Missing: all but rider's head and shoulders and part of horse's neck. 4.1 cm. M 15795.  
*b*: U. Traces of lime wash. Slipped. Missing: all but rider's head, bust, and right arm. 4.3 cm. M 15670.
448. Head and bust of male rider, probably from a group similar to Nos. 442-447. His tunic has a high neckline, and he wears a pointed cap over curly, shoulder-length hair. Double mould.  
*a*: II, 127. Traces of lime wash, with pink coloring. Unslipped. Missing: all but rider's head, bust, and right upper arm. 5.2 cm. M 16409.
449. Male rider on horseback, presumably from group similar to Nos. 442-447. Rider's tunic has an open neckline, and his hair is of shoulder length. Double mould.  
*a*: II, 105. Traces of lime wash, with pink coloring. Unslipped. Missing: all but rider's head, bust, and right upper arm, and a little of horse's neck. 5.3 cm. M 16313.

450. Male rider, presumably from group like Nos. 442-447. He wears nomad tunic, with open, bordered neckline, and has shoulder-length hair. Short, grooved lines indicate strands of hair around forehead. Double mould. *b* and *d* may be from same mould. Pl. XXXI, 225.

*a*: TT 4, III, sub, Z 100. Slipped. Missing: all but rider's head, bust, and right upper arm. 6.6 cm. M 15778.

*b*: III, Str. 10. Slipped. Missing: all but rider's head and bust. 4.7 cm. M 14544.

*c*: II. Slipped. Missing: all but rider's head and back of his shoulders. 5.1 cm. B (reg. 6908).

*d*: I, Str. 32. Slipped. Missing: all but rider's head, bust, and right upper arm. 5.5 cm. B (reg. 5396).

451. Male rider on horseback. Group similar to Nos. 442-447. Rider's right hand rests on his thigh, and he reaches around horse's neck with his left hand. He probably wears the nomad costume. Horse's trappings not indicated, unless an indefinite blob above right foreleg is intended to represent a circular boss. Impression faint. Double mould.

*a*: II?, in débris around Burial 128. Slipped. Missing: rider's head and neck; horse's head, neck, and legs. 7.1 cm. M 15685.

452. Male rider on horseback, presumably part of group similar to Nos. 442-447. His tunic has an open neckline, and his hair is of shoulder length. Double mould. Pl. XXXI, 226.

*a*: TT 4, Ia, G 4. Bitumen on break at waist. Unslipped. Missing: all but rider's head, bust, and right upper arm, and a little of horse's neck. 3.3 cm. T 30.191.

453. Fragment of a plaque which represents rider on horseback. Horse in profile to the right, and rider sits astride with his body and head turned to frontal position and his right arm raised as if about to thrust with, or hurl, a weapon. He wears trousers, nomad tunic, with open, bordered neckline, and a pointed cap on his shoulder-length hair. Raised border on left-hand edge of plaque. Single mould. Pl. XXXI, 227.

*a*: S. Missing: top, bottom, and right side of plaque, including rider's right hand and left forearm, and horse's head, forepart, and legs. B 17140.\*

454. Fragment of a plaque similar to No. 453. Only head and body above waistline of rider preserved. He has a moustache and a short, pointed beard, and his hair is parted in the middle and confined by a fillet, below which it bunches out on each side of his face. Collarbones and



chest modeled in some detail. Edges of eyelids rendered by raised bands, and grooved lines indicate curly strands of hair and beard. Half-round moulding at upper edge of plaque. Single mould. Pl. XXXI, 228.

*a*: TT 4, Ia, B 6. Slipped. 5.7 cm. M 15832.

*b*: TT 4, Ia, G 3. Greenish buff body; unslipped. 6.4 cm. M 15831.

*c*: S. Slipped. Missing: all but head. 3.5 cm. M 14012.

For the costume and the style of these fragments see pp. 36, 52.

455. Male rider. Legs spread wide apart and under surface smoothed so that he could be set astride a horse; his hands rest on his thighs. He wears nomad costume, with open neckline on tunic, and has shoulder-length hair. Impression faint. Thick layer of white plaster adheres to crotch, and was probably means of attaching figure to horse after firing. Double mould.

*a*: III, Str. 16. Slipped. Missing: right leg. 8.3 cm. M 14333.

456. Male rider, similar to No. 455. In every example tunic has an open neckline; in *c* and *e* sleeves appear to be short; *e* wears a torque. Double mould; back summarily worked. Pl. XXXII, 229.

*a*: III, 136. Much larger than the others; left hand rests on abdomen. Traces of plaster in crook of left arm and in crotch. Unslipped. Missing: head; legs. 11.3 cm. M 14301.

*b*: II, Str. 32, opposite II, 220. Part of back of horse preserved between rider's legs; separately moulded parts held firmly together by wet clay smoothed up onto rider's legs, instead of being joined with plaster after firing. Unslipped. Missing: head; feet. 7.3 cm. M 14533.

*c*: S. Traces of lime wash, with pink coloring on hands, chest, and trousers, and green on tunic. Unslipped. Missing: head and neck; right leg. 9.4 cm. B (reg. 4926).

*d*: U. Small hole cut in crotch, either for a vent or, more probably, as a dowel hole to secure figure to horse after firing. Unslipped. Missing: head and neck; right leg. 6.0 cm. M 15657.

*e*: U. Some of plaster which was used to fasten figure to horse remains in crotch. Missing: head; lower legs. 5.4 cm. M 15669.

457. Male rider, similar to No. 455. His tunic has short sleeves and a high neckline, and he wears a torque. Hair gathered into a tapering braid which reaches halfway down his back; little rings punched around hairline in front. Forehead sloping; nose prominent at bridge but flat at end, and eyeballs large. Double mould; slot cut in crotch, presumably for doweling figure to horse. Pl. XXXII, 230.

*a*: TT 4, Ib or II (?6 ft.), A 11. Unslipped; fired gray within and reddish brown for from .02 to .03 cm. from exterior, with a sharp

line of demarcation. Missing: right leg below edge of tunic and left leg below knee. 11.6 cm. M 16116-14053.

458. Male rider, similar to No. 455. Tunic has a high neckline; hair is of shoulder length. Figure rather fat, with a prominent abdomen; face chubby and childlike, with large, somewhat slanting eye sockets; facial type same as that of Nos. 465, 492. Double mould. Pl. XXXII, 231.

*a*: II, 65, sub. Traces of red wash. Unslipped. 7.1 cm. B (reg. 6927).

459. Male rider, like No. 458 except that his hair is short. Double mould. *a* and *c* are from same mould. Pl. XXXII, 232.

*a*: III, 198. Traces of lime wash. Unslipped. Missing: right hand; below hips. 4.6 cm. M 14517.

*b*: II, 166. Slipped. Missing: both legs from above knees. 4.6 cm. B (reg. 5904).

*c*: TT 20. Slipped. Missing: right leg; left lower leg. 6.5 cm. M 16133.

460. Two fragments of back of male rider similar to No. 459, but much larger. Hair worked to represent close-cropped curls. Double mould.

*a*: TT 4, Ia, A 2. Slipped. Head and shoulders, 8.6 cm.; back, 8.7 cm. M 14865.

461. Male rider, similar to Nos. 458-459. In *d* hands may be holding lower edge of tunic instead of resting on thighs. *e* wears a torque, and *b* a torque and bracelets. Double mould.

*a*: III, 111. Lump of plaster adheres in crotch. Bitumen smeared over break at neck. Traces of lime wash, with pink and green coloring. Unslipped. Missing: head; legs from above knees. 6.9 cm. M 14168.

*b*: I, 96. Bitumen on break at neck. Unslipped. Missing: head; legs below knees. 5.2 cm. M 15714.

*c*: I, 199 (II?). Piece of plaster adheres in crotch. Unslipped. Missing: head; legs from above knees. 6.7 cm. B (reg. 4064).

*d*: TT 15, 17 ft. below surface. Unslipped. Missing: head and neck; legs below knees. 6.7 cm. M 15701.

*e*: U. Unslipped. Missing: head; legs from above knees. 6.0 cm. M 15575.

462. Male rider, like No. 461 except that the forearms, now missing, were probably stretched forward. Double mould; made without arms, which were shaped by hand and added before firing. Pl. XXXII, 233.

*a*: I, 131, in mud brickwork. Traces of plaster in crotch. Unslipped. Missing: head; forearms; part of right foot. 7.3 cm. M 14017.



463. Male rider, similar to Nos. 458-462 in pose and costume. His short hair comes to a point over his right ear, like that of No. 466, and he wears button earrings; on *b* clay at back of neck pinched up as if to represent a braid. Double mould; possibly made without legs, as were Nos. 465-466, the separately modeled legs being added before firing.

*a*: III, Str. 10. Unslipped. Missing: legs; part of face. 6.6 cm. M 14115.

*b*: III, Str. 10. Traces of pink coloring. Slipped. Missing: left foot and ankle; right leg. 7.9 cm. M 14153.

*c*: II, 23, deep in central drain. Unslipped. Missing: legs. 7.3 cm. M 14385.

464. Male rider, together with separately moulded saddle, and a fragment of separately moulded horse on which he was mounted. Nomad tunic, with a round neckline, and probably trousers. A torque and wide bands around thighs, with a rosette (?) on left one, are made of plaster. Double mould; made without arms, which were probably affixed with plaster. Pl. XXXII, 234.

*a*: II, 121, in mud brickwork. Traces of lime wash, with green coloring, and of black stripes on saddle. Missing: head; arms; lower legs. B 17073.\*

465. Male rider, similar to Nos. 455-463 except that figure is made without legs; head is turned slightly to his left. Tunic has an open, bordered neckline. Hair gathered into a braid which falls almost to waistline. Facial type same as that of Nos. 458-459, 492. Small hole cut through from front to rear between arm and body on each side. Double mould; closed base. Pl. XXXII, 235.

*a*: II, 173, sub. Unslipped. Missing: parts of left arm. 5.6 cm. M 16433.

466. Draped male figure, finished off at hip line, with arms at sides (a rider, to be joined to horse by plaster?). He wears nomad tunic, with open neck, and has short hair (or a cap?), drawn out into a point over right ear (three-pointed headdress with two points pared away?; cf. the children's heads, Nos. 1319-1320, 1322). Face chubby and childlike. Folds of tunic very much schematized. Double mould; closed base. Pl. XXXII, 236.

*a*: II, 84 (III?). Slipped. 6.0 cm. B (reg. 4941).

*b*: II, 121. Slipped. 6.1 cm. B (reg. 6260).

*c*: I, 33, sub (II). Slipped. 5.5 cm. M 16460.

*d*: I, 145 (II?). Slipped. 6.4 cm. B (reg. 4233).

*e*: TT 15, 6 ft. below surface. Slipped. 6.3 cm. M 15649.

*f*: U. Slipped. Missing: head and shoulders. 3.4 cm. M 14921.

467. Male rider on horseback. Crudely modeled horse in profile to the right, and rider sits astride, with his right hand resting on his thigh; left hand probably held reins at other side of horse's neck. Impression so poor that rider's costume cannot be distinguished, except for a cloak which covers his shoulders and back. Horse appears to be provided with a saddle, which is held in place by a broad neck strap. Single mould, with horse's legs modeled by hand. Pl. XXXIII, 237.

a: III, 304. Slipped. Missing: rider's head; top of horse's head, and his hind legs and tail. 8.2 cm. M 16165.

468. Male rider on horseback. Horse in profile to the right, and rider sits astride with his shoulders swung around into three-quarter view, his right hand resting on his thigh and his left grasping horse's neck on back of figurine. He wears a short-sleeved, knee-length tunic, trousers, and probably boots. Horse saddled. Double mould. Pl. XXXIII, 238.

a: TT 4, IV, Y 1. Slipped. Missing: rider's head; horse's legs. 7.3 cm. M 15834.

469. Male rider on horseback, similar to No. 468. In a rider's right hand rests on saddle behind him, instead of on his thigh. In all three examples rider wears, over his tunic, a chlamys fastened on his right shoulder. Horse provided with a bridle and a saddle with a double neck strap. Double mould, with horse's cone-shaped legs modeled by hand; back summarily worked; c has a small venthole in horse's belly. Pl. XXXIII, 239.

a: TT 4, IV, Y 3. Unslipped. Missing: rider's head; horse's head and legs. 5.8 cm. M 15654.

b: TT 4, Ia, A 2. Slipped. Missing: rider's body above waistline; horse's head, neck, and legs. 4.3 cm. M 15655.

c: TT 31, 3 m. below surface. Unslipped. Missing: rider's head; horse's hind legs. 5.6 cm. M 16387.

470. Male rider on horseback, similar to Nos. 468-469. Rider grasps bridle on left side of horse's neck with his left hand; his right fist is pierced, and horse's body channeled on each side of hole, as if to receive a lance of metal or wood. Rider's tunic is short-sleeved, and his chlamys is fastened on his right shoulder and hangs in a loop over his back. Horse has a saddle like that of No. 469. Double mould, with legs probably modeled by hand. Pl. XXXIII, 240.

a: S. Slipped. Missing: rider's head and shoulders; horse's head, legs, and most of his tail. 5.1 cm. M 15656.

471. Male rider on horseback, similar to Nos. 468-469. Right arm at his side, and he grasps what appears to be hilt of a sword. Belted tunic



and a chlamys, which is fastened on his right shoulder and streams out behind. Horse saddled. Double mould. Pl. XXXIII, 241.

- a*: TT 4, II, C 6. Slipped. Missing: rider's body above waistline; horse's head, lower legs, and part of his body. 5.2 cm. M 15660.  
*b*: TT 15, 3 ft. below surface. Missing: rider's head and left arm; all but a little of horse's body; entire back half of figurine. 5.5 cm. M 15710.

472. Male rider on horseback. A fragment of a group, probably similar to Nos. 468-471. He wears a chlamys fastened on his right shoulder and has close-cropped hair and a round face. Double mould. Pl. XXXIII, 242.

- a*: TT 4, S. Slipped. Missing: rider's right hand, left arm, and his body below waistline; all of horse but a fragment of his neck. 4.5 cm. T 30.145.

473. Male rider on horseback. His head and shoulders in frontal position, and his right arm at his side, presumably with the hand resting on horse's back. Short-sleeved, belted tunic, and probably a cloak, and a cap or a helmet over his shoulder-length hair. Double mould.

- a*: U. Slipped. Missing: rider's left arm and his body below waistline; all of horse. 5.8 cm. M 14815.

474. Male rider on horseback. Head and shoulders in frontal position. Tunic, a chlamys fastened on right shoulder, and a conical cap over shoulder-length hair. Incised lines render strands of hair around forehead. Double mould; venthole in back. *a* and *b* may be from same mould. Pl. XXXIII, 243.

- a*: II, 235, sub. Unslipped. Missing: all but rider's head and bust. 4.8 cm. M 16519.  
*b*: II, 67, in mud brickwork. Slipped. Missing: rider's body below waistline; all of horse but a bit of his body in back. 7.5 cm. M 14222.  
*c*: U. Traces of lime wash, with pink coloring. Unslipped. Missing: all but rider's head and bust. 5.1 cm. M 14008.

475. Male rider on horseback. Horse in profile to the right, and rider sits astride, facing horse's head instead of turned to frontal position, as is usual in these groups. Tunic, a chlamys fastened on his right shoulder, and a kausia. Horse is bridled and has a saddle and neck strap. Double mould. Pl. XXXIV, 244.

- a*: III, 16, sub (IV). B 17082.\*

476. Male rider on horseback. Horse stands with right foreleg raised on a high base, which is reinforced within by a strut. Rider sits astride with

his legs hanging and his right hand placed beside him on horse's flank. He appears to be wearing a knee-length tunic. Legs and belly of horse worked in relief against a background. Hollow; front half made in a single mould and back shaped by hand; open base. Pl. XXXIV, 245.

a: TT 4, III, 8. Slipped. Missing: rider's body above waistline; horse's head and neck. 10.6 cm. M 15678.

477. Male rider on horseback. Horse stands on a low plinth, with his left foreleg raised. Only right foot of rider preserved. Horse's legs worked in relief against a background. Single mould.

a: TT 4, III, 2. Slipped. Missing: all but right foot of rider; horse's head, neck, and most of front part of his body. 7.1 cm. M 15979.

478. Male (?) rider on horseback. He sits astride horse, which is in profile to the right, and grasps bridle in his left hand. Short tunic and probably trousers and boots. Circular boss on horse's neck strap. Horse's head more carefully modeled than usual. Double mould; back not worked. Pl. XXXIV, 246.

a: III, 304. Slipped. Missing: rider's right arm and body above waistline; horse's hindquarters and forelegs; all of back half except horse's head. 7.1 cm. M 16070.

479. Male rider on horseback. Fragment similar to No. 478, except that horse is not bridled. Double mould.

a: II, 176. Missing: all but head and forepart of horse and rider's leg with part of skirt of his tunic. B 17105.\*

480. Male head and bust, presumably from a group of rider on horseback. Rider wears a tunic with a round neckline and has shoulder-length hair. Double mould.

a: II, 233, in mud brickwork. Slipped. 4.8 cm. B (reg. 6976).

481. Head and bust of draped (?) male (?) figure with arms at his sides, presumably rider on horseback. No details of his costume can be distinguished. Shoulder-length hair. Double mould.

a: TT 4, II. Slipped. 5.2 cm. M 15011.

482. Male rider on horseback. Right arm close to his side and left extended sideways. Modeling summary, and costume not indicated. Pointed beard. Double mould; back not worked.

a: TT 15. Slipped. Missing: all but rider's head and bust. 5.3 cm. M 15804.



483. Male rider. Legs stretched wide apart to fit over horse's back, as in Nos. 455-464; position of arm stump indicates that right arm was flung out to side; action of left arm not clear, but it probably grasped some object at his side, for there is a meaningless lump of clay on chest and another projecting sideways from body. Short, belted tunic and a chlamys, which is fastened under his chin by a circular brooch, covers his back, and floats out to each side. Double mould; made without right arm, which was added after firing; back not worked. Pl. XXXIV, 247.

a: I, 236, sub (II). Unslipped. Missing: head and neck; separate right arm. 8.7 cm. M 16516.

484. Male rider on horseback. Horse in profile to the right, and rider sits astride, with his body swung around into frontal position and his right hand on his hip; he carries a round, bordered shield, which covers his left arm and side. Nomad costume. Circular disk on horse's neck strap. Double mould, with horse's conical legs made by hand; back not worked; circular vent in horse's belly. Pl. XXXIV, 248.

a: III, 54. Unslipped. Missing: rider's head and neck; parts of horse's legs. 7.7 cm. M 14210.

485. Male rider on horseback. Group similar to No. 484, but rider's shield smaller, and his trousers fuller. Shoulder-length hair and a tall, pointed cap. Hole cut through wall of clay near right wrist, perhaps for insertion of a weapon. Double mould; back summarily worked. Pl. XXXIV, 249.

a: III, 89. Traces of lime wash, with pink coloring. Unslipped. 10.8 cm. T (reg. 8732).

486. Male rider on horseback. Group incomplete, includes only left side of horse's body and neck, and part of rider's back, with round, bordered shield which covers his left arm. Horse has bridle and neck strap. Double mould.

a: TT 4, III, 2. Unslipped. 5.7 cm. M 15700.

487. Male rider on horseback. Rider's head and body swung into frontal position, and his right arm is by his side. Tunic, a chlamys, and a cap or a helmet whose exact shape cannot be determined because seam was pared too close. Apparently a round shield covers his shoulders and back. Double mould.

a: III, 42. Slipped. Missing: all but head and bust of rider and a little of horse's neck. 4.3 cm. M 14380.

488. Male rider on horseback. He has short hair and wears a kausia with a slight rim. Round, bordered shield covers left side of his back. Double mould.

a: TT 4, Ia, H 2. Slipped. Missing: rider's body on front half, and his body below waistline on rear half; all of horse but a fragment of neck. 5.3 cm. M 15322.

489. Male rider on horseback. Cloak draped over his shoulders and breast and a pointed cap over long, curly hair. Round shield suspended behind his left shoulder. Face youthful. Double mould.

a: U. Missing: rider's body below waistline; horse's legs and hind-quarters. B 17351.\*

490. Male rider on horseback. Nomad tunic, with a shallow V neck, and a pointed cap over shoulder-length hair. Behind his back is suspended a round, bordered shield, with part within border covered by parallel, horizontal scorings. Face round. Double mould. Pl. XXXV, 250.

a: III, 124. Missing: rider's body below waistline; all of horse but a fragment of neck and body. B 27915.\*

491. Male rider on horseback (?). His costume cannot be made out, but he has curly, shoulder-length hair. Round, bordered shield, with part within border covered by parallel, horizontal scorings, carried on his left arm. Double mould; back not worked.

a: III, 304, sub. Slipped. Missing: rider's body below waistline; all of horse. 5.0 cm. M 15275.

492. Male rider. Legs spread wide apart, with under surface smoothed to fit over back of a horse; right hand on his hip, and he carries a round, bordered shield on his left arm. He wears a brief, belted tunic and has shoulder-length hair. Facial type same as that of Nos. 458-459, 465. Double mould; back not worked. Pl. XXXV, 251.

a: II, 106, below floor. Slipped. Missing: top of head; right leg from above knee. 7.1 cm. M 14167.

493. Male rider. Legs stretched wide apart, left one being bent at knee; right hand is clenched on his hip, and he carries a round, bordered shield on his left arm. Short tunic and a chlamys, which is fastened on his left shoulder and falls diagonally across front of his body. Right fist pierced, as if for insertion of a weapon. Double mould; back summarily worked. Pl. XXXV, 252.

a: III, 97. Unslipped. Missing: head; lower legs. 6.6 cm. M 14496.

494. Male rider. Figure finished off at hips. Right hand on his hip, and he carries a round, bordered shield on his left arm. Short-sleeved,



belted tunic, and a tall, pointed cap over his shoulder-length hair. Double mould; closed base. *a* and *b* are probably from same mould. Pl. XXXV, 253.

*a*: II, 157. Traces of lime wash, with pink coloring at neck and on arm, and possibly yellow on shield. Slipped. 6.7 cm. B (reg. 5531).

*b*: TT 15, 15 ft. below surface. Bitumen on break at neck. Slipped. Missing: head. 3.4 cm. M 15715.

495. Male rider, similar to No. 494. Hole pierced through his right fist as if for insertion of a weapon. Double mould.

*a*: TT 4, 1b or 11 (? 7 ft.), G 7. Slipped. Missing: head. 5.1 cm. M 15705.

## 2. FEMALE RIDERS ON HORSEBACK

Van Buren, *Clay Fig.*, Nos. 331-334, 336-338 (No. 335, catalogued as a "lady," is probably a man wearing very full trousers; No. 332 = Legrain, *T. C. Nip.*, No. 151); *Yale Class. Stud.*, 5 (1935), fig. 23.

496. Female rider on horseback. Horse in profile to the right, and woman rides sidesaddle, facing front, with her left hand placed on horse's neck and her right on her thigh. Long garment with V-shaped neckline and short sleeves. Horse has a saddle with a neck strap. Double mould, with conical legs of horse made by hand. *a* and *b* are probably from same mould. Pl. XXXV, 254.

*a*: III, 38. Unslipped. Missing: woman's head. 5.8 cm. M 14266.

*b*: U. Slipped. Missing: woman's head, right hand, and right leg; horse's legs, rump, and head. 4.5 cm. M 15708.

For a similar type cf. Van Buren, *Clay Fig.*, No. 336. Cf. also the figurine from Myrina figured in Winter, *Typen*, II, 197, 2.

## 3. RIDERS ON OTHER ANIMALS

See also the camel, No. 1466, and the ram, No. 1493.

Van Buren, *Clay Fig.*, Nos. 799 (= Legrain, *T. C. Nip.*, No. 264, in which the animal, restored as a horse, is probably a camel), 812.

497. Man riding on camel. Animal in profile to the right, standing on a low base. Rider sits astride with his knees drawn up, far back on camel's rump. He carries a round, bordered shield on his left arm, and a sword in his right hand, with tip pointing to animal's neck. His costume can-

not be distinguished. Camel's legs in relief against a background. Impression faint. Double mould. Pl. XXXV, 255.

a: III, 14, sub. Bitumen on break at neck. Slipped (?). Missing: rider's head and shoulders. 8.8 cm. M 14489.

498. Figure riding on camel (?). Rider appears to be sitting sidesaddle and to be wearing a long garment with vertical folds in skirt. Incised lines indicate folds of flesh in animal's neck. Double mould.

a: U. Unslipped. Missing: entire back half; on front half, all but left leg and hand of rider and left leg of camel. 6.4 cm. M 15666.

499. Man riding ram. Animal in profile to the right, and rider sits astride, with his body swung into frontal position, holding his right arm close to his side and resting his left hand on ram's neck. Nomad costume, with high-necked tunic. Double mould. Pl. XXXV, 256.

a: II, 69, sub (III). Slipped. Missing: rider's head; ram's legs and hindquarters. 5.3 cm. M 14325.

b: TT 4, Ib. Slipped. Missing: all but man's right leg and ram's hindquarters. 4.1 cm. M 15652.

500. Nude male figure seated, and turned slightly to his left, on back of an animal (lion or bull?) in profile to the right. Rider's right leg straight and his left bent at knee, resting on animal's neck; left arm by his side, with hand resting on thigh, and his right arm extended sideways at shoulder level. Double mould; animal's head and hindquarters not included in mould; open base; back not worked. Pl. XXXV, 257.

a: III, 169. Missing: man's head and right arm. B 17048.\*

## IX. MUSICIANS AND DANCERS

### I. HARPISTS

See also the couples, Nos. 850-853.

Van Buren, *Clay Fig.*, Nos. 1147, 1150-1158, 1164, 1168 (= Reuther, *Innenstadt von Bab.*, Pl. 94, center); *Iraq*, 1 (1934), Pl. 15a (= *Ill. Lond. News*, 183 [Aug. 19, 1933], 288, fig. 7); *Yale Class. Stud.*, 5 (1935), fig. 21; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 4, Pl. 38e; Toronto, Royal Ontario Museum, DA-8.

In Nos. 501-532 "Type 1" is used to designate a harp of which only the sound chest and the horizontal bar to which the strings were attached are modeled; when the harp is of "Type 2" a triangular slab between sound chest and bar represents the area covered by the strings, which may or may not be indicated by incised lines.



501. Nude female harpist. She sits in profile to the left, leaning back slightly, with her right knee elevated and her shoulders swung into three-quarter view. Harp (Type 1) rests against her right shoulder; she holds end of bar with her left hand and sounds strings with her right. Figure was part of a plaque. Single mould. Pl. XXXVI, 258.
- a*: TT 4, II, C 6. Slipped on front. Missing: head and neck; legs below knees; top of harp. 5.6 cm. M 15261.
- b*: TT 4, II, 6. Unslipped. Missing: head; legs below knees; top of harp. 6.0 cm. M 15250.
502. Draped female harpist. She stands with harp (Type 2) resting against her right shoulder, steadying inner edge with her left hand and touching strings with her right. Chiton, which falls in fine folds, and a himation, which is wrapped around her hips, with a thick roll at top, and drawn up over her left shoulder, an end falling in front of her arm. Wavy hair parted in the middle; diadem. Hands too small, with claw-like fingers. Incised technique for drapery. Single mould. *d*, *e*, *f*, *h*, and *i* are from same mould. Pl. XXXVI, 259.
- a*: TT 4, IV, sub, Y 1, from drain. Slipped. Missing: head and shoulders; below hips; top of harp. 5.5 cm. M 15096.
- b*: TT 4, IV, A 5. Unslipped. Missing: below bust. 6.0 cm. M 15208.
- c*: TT 4, III, 14. Slipped. Missing: below waistline. 6.6 cm. M 15213.
- d*: III, 10. Traces of lime wash. Unslipped. Missing: below waistline. 8.0 cm. M 14183.
- e*: TT 4, II, C 2. Slipped. Missing: below bust. 5.9 cm. M 15206.
- f*: TT 4, II, D 5. Slipped. Missing: face; below bust. 7.5 cm. M 15211.
- g*: TT 4, I a or b (? 3 ft.), C 3. Slipped. Missing: all but bust, neck, right forearm and hand, and lower part of harp. 4.3 cm. M 15194.
- h*: I, 123, in mud brickwork. Unslipped. Missing: below waistline. 7.5 cm. B (reg. 5445).
- i*: TT 4, S. Unslipped. Missing: head; below waistline; top of harp. 6.6 cm. M 15210.
- j*: S. Missing: left shoulder; below waistline. B 16971.\*
- Facial type is similar to that of the female heads, Nos. 858-860, and of the male heads, Nos. 1192-1195.
503. Draped female harpist. She stands and holds harp (Type 2, with incised lines for strings) against her right shoulder, sounding strings with her right hand. Belted (?) chiton, fastened on shoulders by circular

brooches; low diadem on her hair. Incised technique for drapery. Single mould. Pl. XXXVI, 260.

a: TT 4, Ia, A 4. Slipped. Missing: below waistline. 6.0 cm. M 15217.

504. Draped female harpist. She holds harp against her right shoulder. V-necked garment. Tongue relief.

a: S. Missing: below waistline. B (reg. 10272).\*

505. Draped female harpist. She stands and holds harp (Type 2) against her right shoulder with both hands on bar. Sleeveless chiton. Hair arranged in a *Melonenfrisur*, with a thick, smooth wreath. Double mould; back summarily worked. Deep grooves render folds of drapery. Pl. XXXVI, 261.

a: TT 4, I or II (? 5 ft.), B 4. Slipped. Missing: below waistline. 7.1 cm. M 14013.

506. Draped female(?) harpist. She stands, with right leg flexed, on a circular base, holding harp (Type 2) against her right shoulder. Unbelted tunic of ankle length. Feet and ankles in relief against background. Hollow; front half made in a single mould and back half shaped by hand; open base; venthole in back. Pl. XXXVI, 262.

a: TT 4, 1. Slipped (?); only lower part of exterior pale buff as if slipped, upper part being reddish brown, with a sharp line of demarcation between the two; pale buff surface extends far up inside of figurine. Missing: head; neck and top of shoulders; top of harp. 11.6 cm. M 15081.

507. Draped female(?) harpist. She stands on a low, circular plinth and holds harp (Type 2) against her right shoulder, with both hands on bar. Unbelted tunic of slightly less than ankle length, with short sleeves (or bracelets on upper arms?). Feet sticklike, worked in relief against a background. Hollow; front half made in a single mould and back shaped by hand; open base.

a: II or III. Unslipped. Missing: head. 10.3 cm. M 14307.

508. Draped female harpist. She stands, with left leg flexed in *a* and *b* and right leg flexed in *c* and *d*, holding harp (Type 1) against her right shoulder, with both hands on bar. Unbelted, short-sleeved tunic of slightly less than ankle length, with a neckline which is cut down in front into a deep V between breasts and into a shallower V in back. Hair arranged in two bunches on her neck and crowned with a heavy wreath with stippled surface. Double mould; back summarily worked; venthole in back of *b*. *c* and *d* are from same mould. Pl. XXXVI, 263.



- a: IV, 401, sub. Slipped. Missing: head and neck; feet and ankles; top of harp. 8.4 cm. M 16097.
- b: III, 239, in Burial 172. Traces of lime wash, with pink coloring on tunic and red on harp. Slipped. Missing: head and neck; feet and ankles; top of harp. 10.2 cm. M 14530.
- c: II, 91, sub. Slipped. Missing: feet and ankles. 9.0 cm. M 16485.
- d: II, 21, sub. Traces of lime wash, with pink coloring. Unslipped. Missing: left forearm; below waistline. 5.4 cm. M 16507.

509. Draped female harpist. She stands with left leg advanced, looking down to her left, and holds harp (Type 2) against her right shoulder, grasping bar with her left hand and sounding strings with her right. Sleeveless chiton with belted kolpos and a heavy wreath. Double mould; back summarily worked; venthole in back. Pl. XXXVI, 264.

- a: TT 15, 8 ft. below surface. Slipped. Broken and mended. Missing: part of head, back, and harp; lower legs. Broken into a number of pieces and mended. 14.3 cm. M 14885.

For a figurine which is similar in style and costume, though somewhat different in pose, cf. Reuther, *Innenstadt von Bab.*, Pl. 94, center (= Van Buren, *Clay Fig.*, No. 1168), where the instrument must be a harp and not a dulcimer, since it is held vertically against the shoulder (cf. *Enc. Brit.*, 11th ed., VIII, 652).

510. Head and bust of female harpist. She holds harp (Type 2) against her right shoulder, with both hands on bar. She wears a diadem or a thick wreath, but no other details of her costume can be made out, for impression is indistinct. Double mould; back not worked; venthole at waist in back.

- a: TT 18. Slipped. Missing: below waistline. 9.0 cm. M 15026.

511. Head and shoulders of (draped ?) female harpist. Thick wreath. Double mould.

- a: II, 90, sub (III ?). B (reg. 7652).\*

512. Draped female harpist. She holds harp (Type 1) against her right shoulder, with both hands on bar. Garment with V-shaped neckline. Hair arranged in the two-knobbed headdress. Impression faint. Hollow; front made in a single mould and back shaped by hand; venthole in back.

- a: II, 81 (III ?), below foundation. Slipped. Missing: below waistline. 7.8 cm. M 14293.

513. Head and bust of draped female harpist. She holds harp (Type 1) against her right shoulder, with her left hand on end of bar and her right hand over her breast, as if touching strings. Clinging garment with V-shaped neckline. Hair falls in heavy bunches on each side of her neck and is crowned with a thick wreath with stippled surface. Facial type and hairdress similar to those of No. 508. There may have been another figure at left side of *b*. Double mould.

*a*: II, 164, sub. Unslipped. Missing: below waistline. 4.6 cm. B (reg. 7031).

*b*: II, 98, in mud brickwork. Unslipped. Missing: below waistline. 5.2 cm. B (reg. 7086).

514. Draped female(?) harpist. She stands and holds harp (Type 1) against her left side, with both hands on bar. Costume indistinct; presumably she wears a long chiton, and perhaps a himation wrapped around her hips. Double mould.

*a*: III, 180. Unslipped. Missing: head; legs below mid-thighs; top of harp. 8.8 cm. M 14229.

515. Draped female harpist. She holds harp (Type 1) against her left side. Long chiton and a himation, which is wrapped around her hips and pulled up over her left shoulder. Double mould.

*a*: II, 4. Bitumen on break at neck. Missing: head; lower legs. B (reg. 10202).\*

516. Draped (?) female harpist. She stands and holds harp (Type 1) against her left side, plucking strings with her right hand. No details of her costume distinguishable. Hair falls in two bunches on her neck and is crowned with a heavy wreath. Double mould.

*a*: II, 173, sub. Traces of lime wash. Slipped. Missing: below hips. 8.2 cm. B (reg. 6918).

517. Draped female harpist. Seated, and figure is finished off at chair line. She holds harp (Type 2, with incised strings) against her right shoulder and sounds strings with her right hand. Thin chiton and a himation, which makes a heavy roll around her waist and is pulled up over her head. Folds of drapery and strings of harp rendered by incised lines. Double mould; closed base; back summarily worked. Pl. XXXVI, 265.

*a*: II, 234. Slipped. Missing: legs. 6.6 cm. M 16496.

518. Draped (?) female harpist. Seated, probably on a hollow cone, holding harp (Type 1) against her right shoulder. No details of her costume can be distinguished. Hair falls in heavy bunches on her shoulders and



is crowned with a thick wreath. Plump face, with fairly delicate features. Double mould; seams and top of head too closely pared; small venthole at juncture of figure with cone in back.

*a*: II, 144, in mud brickwork. Traces of red wash on face and hair. Slipped. Missing: front of figure below waistline; top of harp; base. 7.0 cm. M 14124.

519. Head of female harpist. Harp (Type 2, with incised lines for strings) at her right side. Wide diadem over wavy hair. Single mould.

*a*: II, 96. Slipped. 4.4 cm. B (reg. 6524).

520. Head of female harpist. Harp (Type 2) at her right side. Diadem over curly hair. Tongue relief (?).

*a*: III, 106. B (reg. 9098).\*

521. Head of female harpist. Top of sound box of harp (Type 2) remains at her right side. The two-knobbed headdress with a nape knot, and a thick wreath with stippled surface, bound in front. Modeling on *b* more precise than usual. Double mould; traces of venthole on back of *a*. Pl. XXXVI, 266.

*a*: TT 4, II, sub. 4. Unslipped. 6.0 cm. M 15212.

*b*: TT 4, Ia. Traces of lime wash, with red coloring on hair. Unslipped. 5.8 cm. M 15198.

522. Head of female harpist. Top of sound box of harp preserved on her right side. Hair arranged in the two-knobbed headdress, with a diadem. Double mould; back summarily worked.

*a*: II, 50, sub. Slipped. 5.6 cm. M 16274.

*b*: TT 4, Ia. Slipped. 6.0 cm. M 15224.

*c*: TT 15, 10 ft. below surface. Slipped. 5.3 cm. M 15215.

*d*: S. Slipped. Missing: knobs of hair; back half. 4.3 cm. M 15231.

523. Head of female harpist. Top of sound box of harp preserved at her right side. Thick wreath with stippled surface over hair which is parted in the middle and drawn back into a knot at nape. Double mould; back summarily worked.

*a*: S. Slipped. 4.8 cm. B (reg. 5073).

524. Head of female harpist, probably from same mould as No. 518. Impression blurred. Double mould.

*a*: S. Slipped. 5.0 cm. M 15230.

525. Head of female harpist. Sound box at her right side. Her wavy hair is parted in the middle and hangs in two large bunches on her neck,

and she wears a thick wreath with stippled surface, bound in front. On *b* back of head worked with incisions to represent strands and with stippings to represent curly ends. Double mould.

*a*: II, 167. Slipped. 3.8 cm. M 16228.

*b*: TT 4, II or III (? 15 ft.), E 3. Slipped. 3.5 cm. M 15222.

526. Head of female harpist. Sound box of harp at her left side. Same type of hairdress as have Nos. 518, 524-525; surface of wreath stippled. Double mould.

*a*: III, 180. Bitumen on break. Unslipped. 4.6 cm. M 14253.

*b*: S. Slipped. 4.1 cm. M 14027.

*c*: U. Traces of lime wash, with pink coloring. Slipped. 4.0 cm. M 15228.

527. Nude boy harpist. He sits on top of a hollow cone, which has slanting furrows as if to represent folds of drapery; exact position of his legs uncertain; he holds harp (Type 1) against his left shoulder. Hair nearly of shoulder length, with a tuft or a curl over center of forehead. Double mould; back summarily worked; small venthole between shoulders; on *b* halves joined askew.

*a*: II, 134 (III ?), sub. Missing: all but head and bust. 5.5 cm. B (reg. 7023).

*b*: II, 96. Slipped. Missing: front of cone with legs of figure. 12.4 cm. M 16238.

*c*: TT 31, top. Slipped. Missing: all but head, right hand, and harp. 4.8 cm. M 16412.

528. Draped boy harpist. He sits, with ankles crossed, on what is probably a hollow cone, holding harp (Type 1) against his right shoulder, with both hands on bar. Nomad costume, with open-necked tunic and vertical, instead of the usual horizontal, folds in trousers. Hair gathered into a braid which begins at occiput, and there is a tuft at center of forehead. Double mould; no venthole at base of figure, as is usual in types seated on hollow cones. Pl. XXXVII, 267.

*a*: I, 261 (II). Hard gray clay with greenish tinge; unslipped. Missing: all but top of base. 8.9 cm. M 16254.

529. Draped boy harpist (?). He sits, probably on a hollow cone like those of Nos. 527-528, with his right leg crossed over his left; his left hand rests on his thigh, and with his right he reaches across his body to grasp bottom of an indistinguishable object (harp ?) which rests against his left shoulder. He probably wears nomad costume, with round-necked tunic. End of a braid preserved in back. Double mould.

*a*: S. Slipped. Missing: head; all but top of base. 5.1 cm. M 15852.



530. Draped boy harpist. Seated on a square plinth, with his left leg tucked under him and his right knee drawn up, holding harp (Type 1) against his right shoulder, with both hands on bar. Nomad costume, with open-necked tunic, and a small, pointed cap over his fluffy hair. Incised technique for drapery. Double mould; back summarily worked; open base. Pl. XXXVII, 268.

a: III, 137, below floor level. B 16961.\*

b: TT 4, II, sub. Slipped. Missing: top of sound box. 8.1 cm. M 14861. Waterman, *Prelim. Rep.*, Pl. 8, 20.

531. Head of child harpist. Sound box at his right. Plump face; thick wreath with stippled surface over short hair. Double mould.

a: II, 181. Unslipped. 3.5 cm. B (reg. 6484).

532. Draped harpist. Seated figure finished off at chair line; holds harp (Type 2) against its right shoulder, sounding strings with right hand. Sex uncertain. Figure wears an ankle-length garment. Double mould; closed base. Pl. XXXVII, 269.

a: TT 4, U. Unslipped. Missing: head and neck; lower legs. 5.2 cm. M 15153.

b: U. Unslipped. Missing: head and neck. 6.6 cm. M 15854.

## 2. CITHARISTS

Van Buren, *Clay Fig.*, Nos. 903, 1148, 1159-1164, 1166 (No. 1166 = Legrain, *T. C. Nip.*, No. 119); Legrain, *T. C. Nip.*, No. 120; *Rev. arts et.*, 6 (1929-30), Pl. 16d.

533. Nude female citharist. She stands with her body twisted into a slight S curve, with right arm at her side and left holding cithara. Heavy torque, button earrings, and a kalathos over hair which is parted in the middle and brought into a knot at nape. Double mould; back summarily worked.

a: TT 17, 3 ft. below surface. Unslipped. Missing: below hips. 7.1 cm. M 15209.

534. Head of female citharist. Instrument at her right side. Diadem over hair which is parted in the middle and patterned with cross-hatched incisions. Facial type Oriental. Single mould.

a: TT 4, II or III (? 14 ft.), D 3. Slipped. 3.5 cm. M 15200.

535. Nude male citharist. He stands on a rectangular plinth with a simple moulding at top and bottom; his right arm is at his side, and he carries cithara with his left. Legs appear in high relief against a background.

Hollow; front half made in a single mould and back shaped by hand; open base.

a: III, Str. 32. Bitumen on break at neck. Slipped. Missing: head; front surface from neck to knees. 10.5 cm. B (reg. 7189).

536. Nude male citharist. He stands in three-quarter profile to his left, with left leg flexed and right arm at his side, holding cithara with his left arm. Figure youthful. Double mould.

a: U. Slipped. Missing: head; lower legs; back half. 6.1 cm. B (reg. 5321).

537. Nude male citharist. He stands with right leg advanced, holding cithara at his left side and reaching across his body with his right hand to sound strings with plectrum. Some drapery hangs by his left thigh; at his right is a bit of flat background or drapery. Single mould.

a: U. Unslipped. Missing: head; right shoulder and upper arm; most of chest; legs below mid-thighs. 5.2 cm. M 16508.

538. Draped male citharist. He stands on a square plinth, with left leg advanced, holding (five-stringed?) cithara at his left side; right arm, slightly flexed, at his side. Short-sleeved chiton and a mantle, which is draped over his left shoulder and under his right arm. Short hair puffs out below a tall, pointed cap. Double mould; open base. Pl. XXXVII, 270.

a: I, 34 (II?). Traces of two red lines under chin. Slipped (?). 19.0 cm. C 32.544.

539. Draped male lyre player. He stands on a square plinth, holding chelys at his left side and plectrum in his lowered right hand. Long-sleeved, ankle-length, belted tunic and a mantle, which is draped under his right arm and over his left shoulder. Hollow; front half made in a single mould and back shaped by hand; open base. Pl. XXXVII, 271.

a: II, 97. Bitumen on break at neck. Slipped. Missing: head. 11.9 cm. B (reg. 5014).

540. Draped male citharist. He stands on a square plinth with cithara (or chelys?) resting against his left hip and plectrum in his lowered right hand. Belted tunic, slightly shorter than ankle length, and a great cloak, which is fastened under chin but leaves arms and front of body free; there seems to be a torque around his neck. Hollow; front half made in a single mould and back shaped by hand; open base. Pl. XXXVII, 272.

a: TT 4, F 4, in reservoir, 17 ft. below surface. Bitumen on break at neck. Slipped. Missing: head. 10.6 cm. M 15185.



b: TT 17, 4 ft. below surface. Unslipped. Missing: head and neck; lower legs. 8.8 cm. M 15218.

For a similar type cf. Lawrence, *Later Gr. Sc.*, Pl. 105a, left (= Van Buren, *Clay Fig.*, No. 1163).

541. Draped male citharist. He stands with flexed left leg advanced and with his torso thrown into an S curve, holding cithara (or chelys?) at his left side and plectrum in his lowered right hand. Sleeveless(?), belted tunic with V neck. Double mould. Pl. XXXVIII, 273.

a: II, 167. More lime wash than usual remains, with traces of color: yellow on cithara and tunic; pink on hand and for a stripe near hem of tunic. Unslipped. Missing: head and neck; lower legs; part of top of cithara; back half. 8.0 cm. M 16492.

542. Draped male citharist. He stands on a square plinth, with flexed left leg advanced, supporting cithara on his left hip and sounding strings with his right hand. Belted tunic, which covers his feet, and a small, pointed cap. Hollow; front half made in a single mould and back shaped by hand; open base; seams carelessly pared, so that contours of head and cithara have been destroyed. Between left thigh and cithara clay wall is so thin that part of it has broken away. Pl. XXXVIII, 274.

a: II, 112, sub. Unslipped. Missing: top of cithara. 14.2 cm. B (reg. 6605).

543. Draped male citharist. He holds cithara on a level with his left shoulder and sounds strings with his right hand. Garment with V-shaped neckline; short hair. Single mould.

a: S. Unslipped. Missing: below chest. 5.0 cm. B (reg. 3675).

544. Draped male(?) citharist. He holds cithara at his left side and reaches across his body with his right hand as if to sound strings. Tunic with numerous fine folds; long curl hanging in front of his right breast; bracelet on his right wrist. Hollow; front half made in a single mould and back shaped by hand.

a: TT 4, ? C 2. Slipped. Missing: head; body below hip line. 5.2 cm. M 15207.

545. Draped(?) male(?) citharist. Cithara by his left shoulder; head flung back as if he were singing. Costume indistinguishable. On his head is a heavy wreath with stippled surface. Single mould.

a: III, 111. Traces of lime wash, with pink coloring. Slipped. Missing: all but head, bust, and part of cithara. 5.4 cm. M 14674.

## 3. LUTE PLAYERS

Van Buren, *Clay Fig.*, Nos. 1174-1177; *Liv. Ann.*, 19 (1932), Pl. 68, 2.

In Nos. 546-567 the lute, unless there is a statement to the contrary, is held diagonally across the body, with the sound box against the right shoulder or the upper arm; the left hand grasps the neck at or near the end farthest from the sound box, presumably stopping the strings, and the right hand rests on the neck just below the sound box, presumably plucking the strings.

546. Nude female lute player. Seated on a stool with turned legs and a flat cushion, with her feet resting on a low footstool. In front of each shoulder hangs a bordered object with rounded ends, perhaps ends of a tainia or lappet of a kyrbasia. Modeling crude, and thighs too short; legs of stool worked on front only, in relief against background. Double mould; halves carelessly joined so that figure is too thick from front to rear. Pl. XXXVIII, 275.

a: III, 183. Slipped. Missing: head and neck. 9.6 cm. M 14538.

547. Nude female lute player. Perhaps from same mould as No. 546. Double mould.

a: TT 4, IV, E 4. Slipped. Missing: all but bust, with right arm and sound box of lute, on front half. 3.3 cm. M 15095.

548. Nude female lute player. Seated on top of a hollow cone. Diadem over wavy hair which is parted in the middle and drawn back into a knot at nape. Modeling summary, and thighs too short. Double mould.

a: II, 3, below floor. Slipped. Missing: legs below knees; lower part of cone. 10.1 cm. M 14236.

Cf. Koldewey, *Wied. Bab.*, 2d ed., p. 251, fig. 175.

549. Draped female lute player. She stands on a very low base, with right leg flexed and the foot drawn back. Long, sleeveless chiton with belted kolpos. Drapery, though rather crudely rendered, based on Greek models. Oval sound box of lute has two parallel rows of three circular depressions on its face. Double mould. Pl. XXXVIII, 276.

a: III, 138. Slipped. Missing: head; left shoulder and upper arm; left side of skirt; back half. 7.9 cm. M 14501.

550. Draped female lute player. She sits on a bench which is so high that her feet do not touch ground. Long tunic with V-shaped neckline, which leaves her breasts partly exposed; a small diadem over hair which falls in two bunches on her shoulders. There may have been



another figure seated at her left. Double mould; back summarily worked. Pl. XXXVIII, 277.

a: II, 173, sub. Traces of lime wash, with red coloring. Slipped. Missing: left foot; part of front of bench. 9.9 cm. M 16421.

551. Nude male lute player, standing. Tongue relief.

a: S. Missing: head and shoulders; legs from above knees. B (reg. 10898).\*

552. Nude male (?) lute player, standing (?). Double mould.

a: TT 15, 8 ft. below surface. Bitumen on break at neck. Traces of lime wash. Unslipped. Missing: head; legs; back half. 6.3 cm. M 15235.

553. Semidraped male lute player, standing. Cloak, fastened under chin, hangs at each side of his body. Lute has a broader neck than usual. Modeling of hands crude. Incised technique for drapery. Single mould.

a: TT 4, III, 1. Slipped. Missing: head and neck; legs; right arm and sound box of lute. 6.3 cm. M 15192.

554. Semidraped male lute player. He holds lute horizontally across his chest. Cloak, which is fastened on right shoulder and covers left shoulder and side of body. Abdomen paunchy. Single mould.

a: III, 32. Missing: head; legs. B 16968.\*

555. Semidraped male lute player. He stands with left leg slightly advanced, holding lute almost horizontally. Folded chlamys draped scarf-fashion around his back and arms. Double mould; front and back halves unskillfully joined, so that figure is too thick from front to rear. Pl. XXXVIII, 278.

a: TT 4, Ib or II (?6 ft.), D 3. Slipped. Missing: head and neck; right leg below mid-thigh; left leg below knee. 7.9 cm. M 15196.

556. Nude male (?) lute player. He may be seated on top of a hollow cone; head lifted slightly. Necklace with rectangular ornament in front. Hair curly and of shoulder length; he may be wearing a thick wreath, but paring of seam has cut into head so much that it is impossible to tell. Double mould; back summarily worked.

a: II, 23, in mud brickwork. Slipped. Missing: legs; base. 7.2 cm. M 14513.

557. Draped male lute player. He may be standing, or he may be seated on top of a hollow cone. Scant, unbelted, knee-length tunic with round neck and short sleeves. Double mould; back summarily worked.

a: TT 4, Ib, sub, 9. Slipped. Missing: head and neck; lower legs. 7.5 cm. M 15183.

558. Draped male lute player. He stands on a high, round base. Scant, unbelted tunic with round neck and short sleeves, which reaches to a little below his knees. Modeling crude. Double mould; back summarily worked; halves joined askew.

a: TT 4, II, 6. Slipped. Missing: head and neck. 5.5 cm.  
M 15635. Waterman, *Prelim. Rep.*, Pl. 6, 5.

559. Draped male lute player, standing. Short tunic with high neckline and doubly ridged belt; straight, vertical grooves indicate folds of skirt. Lute has a broader neck than usual. Legs appear in relief against background. Single mould. Pl. XXXVIII, 279.

a: PP 3, 4 m. below surface. Slipped. Missing: head; legs below knees. 6.8 cm. M 16559.

560. Head and bust of draped male lute player. Nomad tunic, with open neckline. Round face and short hair. Lute has a rectangular boss on surface of sound box, as if to represent bridge; neck unusually thin. Double mould; back summarily worked. Pl. XXXVIII, 280.

a: III, 45. Slipped. 5.5 cm. M 14276.

561. Draped male lute player, standing. Nomad costume, with high-necked tunic, and a torque. Double mould; back summarily worked. Pl. XXXVIII, 281.

a: II. Traces of lime wash, with red and pink coloring. Unslipped. Missing: head; legs below knees. 8.8 cm. M 16325.

562. Draped (?) male lute player. Figure finished off at hip line into a spreading, bell-like base; small holes cut through wall of base at each side near bottom, for attachment of movable legs, and through top of head (for suspension?; see p. 26). Costume indistinct, but there appears to be a raised band running diagonally across body from left shoulder to waist (open, bordered neckline of a nomad tunic?). Heavy wreath or a sort of tam-o'-shanter. Small, pointed beard, full lips, hooked nose, and prominent eyebrows. Three horizontal gashes represent hollows below lower lip, between lips, and below nose. Lute has a rectangular sound box with four circular depressions in its surface. Double mould; open base. Pl. XXXIX, 282.

a: TT 4, III, sub. 14. Slipped. Missing: all but head and right shoulder on front half. 3.6 cm. M 15640.

b: II, 139, sub. Traces of pink coloring on face. Slipped. Missing: below waistline; back half. 5.3 cm. M 16343.

c: II, 7, in mud brickwork. Slipped. Missing: below waistline on back half. 6.0 cm. M 14475.



- d: II, 115, in mud brickwork. Slipped. Missing: below waistline. 5.0 cm. M 14281.  
 e: TT 4, II, A 2. Slipped. 5.8 cm. M 15632.  
 f: TT 4, Ib, H 5. Slipped. Missing: below waistline. 5.0 cm. M 15636.  
 g: TT 4, Ia. Traces of red wash. Slipped inside and out. 5.8 cm. M 15633. Waterman, *Prelim. Rep.*, Pl. 6, 4.

A headless figure from the Temple of Ishtar at Nineveh may be of the same type (*Liv. Ann.*, 19[1932], Pl. 68, 2).

563. Draped male lute player, similar to No. 562 but larger. Nomad tunic, with open neckline. Short beard, and hair of shoulder length. Hole in top of head. Double mould.

a: S. Missing: left arm; below waistline. B (reg. 10261).\*

564. Draped male lute player, similar to No. 562. Nomad tunic, with bordered, open neckline; lower edge of tunic also bordered. Moustache, short beard, and shoulder-length hair over which he wears a thick wreath with stippled surface. Lute has an oval sound box with five circular depressions on its face. Double mould; back summarily worked; open base; holes in top of head and at each side of base near bottom. Pl. XXXIX, 285.

a: I, 105, sub. Unslipped. 9.1 cm. B (reg. 7078).

565. Draped male lute player, similar to No. 562. Nomad tunic, with open neckline, and a thick wreath over shoulder-length hair. Lute has a rectangular sound box with four circular depressions on its face. Double mould; open base; holes in top of head and at each side near bottom.

a: II, 6, in mud brickwork. B 16972.\*

566. Draped male lute player, similar to No. 562. Nomad tunic, with bordered, open neckline, and shoulder-length hair over which he wears a thick wreath, bound in front and having a ropelike piece looped across from side to side. Face youthful. Lute has a round sound box with a central rib (bridge?) and four circular depressions on its face. Double mould; back summarily worked; open base; holes in top of head and at each side of base near bottom. Pl. XXXIX, 284.

a: III. Slipped on outside and part way up inside. Missing: right side and back below waistline. 9.5 cm. M 16298.

567. Draped male lute player, similar to No. 562. Nomad tunic, with open neckline, button earrings, and a thick wreath, bound in front, over shoulder-length hair. Sound box of lute oval, with a boss on upper end.

Double mould; back summarily worked; open base; holes in top of head and at each side of base near bottom.

a: III, 204. Slipped. 10.1 cm. M 14244.

#### 4. TAMBOURINE PLAYERS

Van Buren, *Clay Fig.*, Nos. 1178-1180; Legrain, *T. C. Nip.*, No. 86.

568. Draped female tambourine player. She stands and holds tambourine against her left shoulder, striking it with her right hand. Enveloped in a mantle, which is drawn in slanting folds across front of her body and pulled up over her head. Diadem over wavy hair parted in the middle; bracelet on her right wrist. Incised technique for drapery. Single mould. Pl. XXXIX, 285.

a: TT 4, IV, 1. Slipped. Missing: legs from above knees. 8.6 cm. M 15188.

Cf. Legrain, *T. C. Nip.*, No. 86, for a similar type.

569. Draped female tambourine player, similar to No. 568. Only top of her dress can be seen; it has a round neck and closely spaced, vertical folds, rendered by grooved lines. Button earrings and diadem; possibly a mantle is drawn up over her head. Folds of drapery rendered by broad grooves. Single mould, with back of neck pinched up.

a: TT 15, Gate. Slipped. Missing: left arm; surface of right arm above and below elbow; below waistline. 6.6 cm. M 15190.

570. Draped female tambourine player. She stands and holds tambourine at her left side, striking it with right hand, fingers of which are spread apart. Sleeveless chiton belted high and a himation, which is wrapped around her body, covering it from waistline to knees. Incised technique for drapery. Single mould.

a: TT 4, II, C 1. Slipped. Missing: head and neck; legs below knees. 9.2 cm. M 15205.

b: S. Unslipped. Missing: head; below hips. 6.3 cm. M 14156.

571. Draped (?) female tambourine player. She holds instrument against her chest, striking it with her right hand. Details of her costume uncertain; perhaps it has short sleeves and perhaps there is a necklace. Hair arranged in two big bunches on her neck, and she wears a heavy wreath. Hole which gives her mouth appearance of being wide open, as if singing, probably accidental. She may originally have been part of a group, with another figure at her right. Double mould. Pl. XXXIX, 286.



- a: III, 97. Traces of lime wash, with pink coloring on face, neck, and hands, and red on tambourine. Slipped. Missing: part of right arm; figure below waistline. 8.8 cm. M 14332.

### 5. CASTANET PLAYERS

572. Draped female castanet player. She stands with her head turned a little to her left, holding castanets below her breasts, with her right hand lower than her left. Tunic with many fine folds and V neck; button earrings and perhaps a wreath. Waves in hair rendered by cross-hatched grooves, and folds in garments by closely spaced ones. Single mould. Pl. XXXIX, 287.

a: TT 4, II, F 3. Slipped. Missing: below hips. 9.6 cm. M 15203.

573. Draped female castanet player. She stands on a low base, holding castanets (?) against her breast, with her left hand somewhat higher than her right. Long garment with deep folds in skirt and a looping fold in waist, something like kolpos of a Greek chiton; apparently a cloak is draped over upper arms and hangs down on each side. Single mould.

a: TT 4, S. Slipped. Missing: head. 7.9 cm. M 15216.

574. Nude male castanet player. Almost squatting, holding castanets against his chest. Paunchy abdomen; probably a child or a dwarf. Button earrings and a three-pointed headdress. Double mould.

a: II, 38, in large jar in courtyard. Slipped. Missing: part of right point of headdress; lower legs and feet. 8.6 cm. M 14691.

575. Grotesque castanet player, draped. Figure presumably standing; body cylindrical, with no indication of legs; castanets held against chest; head thrown back and mouth opened wide, as if singing. Nose flat, and eyebrows beetling; deep hollow at each corner of mouth (cut through on a), so that tongue appears to be protruding. Figure wears a long, unbelted garment. Hollow; front half made in a single mould and back shaped by hand; open base. Pl. XL, 288.

a: III, 16. Traces of lime wash. Unslipped. Missing: all but head, right shoulder, and right arm. 9.3 cm. M 16156.

b: II, Str. 36, sub. Unslipped. 11.5 cm. M 14026.

See also the head, No. 1265, and the ape, No. 1535.

### 6. SYRINX PLAYERS

Van Buren, *Clay Fig.*, Nos. 1191-1192.

576. Draped female syrinx player. She holds syrinx with both hands, as if about to put it to her lips. Garment which falls in vertical folds over

her right shoulder, button earrings, and a diadem over wavy hair. Strands of hair indicated by incised lines, and lips, eyebrows, and edges of eyelids by raised bands. Single mould. Pl. XL, 289.

a: III, 304, sub (IV). Slipped. Missing: below chest, including arms for some distance above and below elbows; part of syrinx. 6.2 cm. M 14025.

577. Draped female (?) syrinx player. Figure is part of a plaque, some of raised border of which is preserved at left. She stands in three-quarter view to right, with right leg flexed, shoulders flung back and hands raised to her face, as if holding the pipes. Long-sleeved, ankle-length, unbelted tunic, which moulds right leg, abdomen, and left breast closely. By left hip is an object of uncertain nature, rounded in outline, with a stippled surface (thick wreath?). Folds in skirt of tunic rendered by built-up technique, but those in sleeve by incised lines. Single mould. Pl. XL, 290.

a: TT 4, Ib, D 2. Unslipped. 12.2 cm. M 15197.

In style this plaque recalls another, No. 348.

578. Semidraped male syrinx player. He stands and holds syrinx against his chest with both hands. Cloak, which hangs on each side of his body and perhaps covers his upper arms. Figure youthful. Incised technique for drapery. Single mould. Pl. XL, 291.

a: III, 304, sub (IV). Slipped. Missing: head and neck; left shoulder, upper arms, and hand; part of syrinx; legs. 5.8 cm. M 15219.

579. Satyr playing syrinx. Nude except for a cloak, which covers his shoulders and is fastened in front. Double mould. Pl. XL, 292.

a: I, 172, sub. Missing: below waistline. B 16981.\*

## 7. FLUTISTS

See also the alabaster figurine, No. 1663.

Van Buren, *Clay Fig.*, Nos. 902, 1186-1189 (No. 1186 = Legrain, *T. C. Nip.*, No. 88).

580. Nude female flutist. She stands with double flutes in her mouth, grasping them below her breasts. Her curly hair falls in loose bunches on her shoulders, and she wears a thick wreath with stippled surface, tied on by ribbons. Impression poor; flutes stringlike. Double mould; back summarily worked.

a: TT 4, Ia. Slipped. Missing: below waistline, including lower ends of flutes. 5.6 cm. M 15175.



581. Draped female flutist. She stands with double flutes in her mouth, grasping them a little above their knobbed lower ends. Thin garment, which falls in fan-shaped folds at front and slanting folds at sides; over each breast is something like long lappet of a kyrbasia, bordered by an incised line. Modeling very inaccurate; forearms too short, hands crude, and breasts too far apart. Incised technique for drapery. Single mould. Pl. XL, 293.

*a*: TT 4, U. Slipped. Missing: head, neck, and right shoulder; below hip line. 6.6 cm. M 15174.

582. Head of female flutist. Flutes, double on *a* and possibly single on *b*, are in her mouth. Diadem over precisely waved hair. Face coarse, with raised bands for eyelids. Single mould.

*a*: TT 4, III, 13. Slipped. 4.5 cm. M 15187.

*b*: TT 4, Ib, 3. Slipped. 4.3 cm. M 15396.

583. Head and bust of woman playing double flute. Her hair is arranged in two bunches on her neck, and she wears a thick wreath. Double mould.

*a*: III, 7. B 16969.\*

*b*: II, 214, in mud brickwork. Missing: back half. B 17383.\*

584. Nude male flutist. He stands with left leg advanced, so that his body is thrown into a slight S curve; double flutes inserted in his mouth, and he grasps them a little above their lower ends. His curly hair falls to his shoulders and is crowned by a wreath. Figure boyish. Tongue relief, with background cut down to outline of figure around head and upper arms. Pl. XL, 294.

*a*: TT 4, III, Y 1. Traces of pink wash on upper part of body. Slipped. Missing: feet and ankles. 8.9 cm. M 15179.

585. Head and bust of nude (?) male flutist. Hair gathered into a braid. Impression imperfect. Double mould.

*a*: II, sub. Traces of lime wash. Unslipped. 5.1 cm. B (reg. 6922).

586. Head of male flutist. Satyr-like face, with a snub nose, and short hair receding from temples. Surface worked with short, grooved lines to indicate individual locks. Double mould. Unslipped.

*a*: TT 4, III or IV (? 20 ft.), E 3. Unslipped. 3.6 cm. M 15880.

587. Head of boy playing flute. Thick wreath. Cheeks fat. Double mould.

*a*: S. Missing: back half. B 17398.\*

588. Fragment of a plaque with nude boy playing double flute. In back view, with his arms raised above his head, grasping end of a pipe in each hand; head flung back so that it appears upside down. He may be wearing a thick wreath. Raised border on upper edge, with a suspension hole by each hand. Single mould. Pl. XL, 295.

a: S. Missing: below shoulders, with sides and bottom of plaque.  
B 16973.\*

#### 8. PAIRS OF FEMALE MUSICIANS

See also Nos. 550 and 571.

Van Buren, *Clay Fig.*, Nos. 1193-1201 (No. 1201 = Legrain, *T. C. Nip.*, Nos. 90-91); *Archiv für Orientforsch.*, Beiblatt 1 (1933), Pl. 1, 5; Watelin, *Kish*, IV, Pl. 36, 4; *Yale Class. Stud.*, 5 (1935), figs. 16, 17, 22; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 4, Pl. 38f; see also the graffiti from Dura, *Dura*, V, Pl. 35, 1, and *Yale Class. Stud.*, 5 (1935), figs. 19, 20.

589. Group of two draped female figures, the one at the right playing tambourine. They stand side by side; tambourine player holds instrument against her left shoulder and strikes it with her right hand, and her companion puts her left arm around musician's shoulder and lets her right arm hang by her side. Tambourine player wears a garment with a low, round neckline, a cloak, which covers her arms and is drawn up over her head, and a diadem over wavy hair; the other figure wears a garment which falls in parallel, vertical folds, a cloak, which is fastened beneath her chin and covers her shoulders and back, and a heavy head-dress, details of which are not clear. Folds of drapery rendered by broad, deep grooves; cloak of figure at left has a border of incised dots. Single mould. Pl. XLI, 296.

a: TT 4, III, 8. Slipped. Broken between the two figures, which were not found together. Missing: below waistline. 7.5 cm.  
M 15083-15204. Waterman, *Prelim. Rep.*, Pl. 8, 25 (figure at left only).

590. Group of two draped female figures, the one at the left playing drum and the one at the right double flutes. They stand side by side on a rectangular plinth, with inner legs advanced; drummer beats on top of cylindrical drum which is suspended at her waist, and flutist holds flutes to her mouth and grasps pipes at about their middle, with her right hand higher than her left. Both wear sleeveless, chiton-like garments, which cover the feet, and heavy wreaths with stippled surfaces over hair which is arranged in two bunches on the neck. Figures out of proportion, with overlarge heads. Impression poor. Double mould; back summarily worked; front half may have been cast in two sections, with a vertical seam between the two figures; open base. Pl. XLI, 297.



a: II, 64. More of white lime wash remains than is usual, with color which was applied to it: bright pink on faces, necks, and arms, and for a stripe below neck of drummer's garment and around hems of both garments; black for hair and stripes on skirts; yellow for stripes on skirts. Unslipped. 10.3 cm. M 14005.

591. Group of flutist and drummer, of same type as No. 590, but from a different mould. Figures more nearly in correct proportion, though necks too long. Modeling summary. Double mould; back not worked; closed base.

a: TT 4, I or II (? 6 ft.), D 2. Traces of lime wash, with bright pink coloring in hollow between the two figures. Unslipped. 9.9 cm. M 15193.

592. Group of flutist and drummer, of same type as No. 590, but the two figures stand closer together, and right leg of each is advanced. Modeled in greater detail; drummer's chiton has short sleeves; wreaths bound in front; both figures wear button earrings. Incised lines indicate strands of hair. Double mould; back not worked. Pl. XLI, 298.

a: III, 304. Slipped. Missing: lower legs. 8.4 cm. M 14536.

593. Heads of group of flutist and drummer, with same type of hairdress as that of No. 590. Flutes, instead of being inserted in mouth, are held with mouthpiece just below chin. Impression poor; noses flattened before firing. Double mould.

a: II, 201. Unslipped. Missing: all but head and bust of drummer and head and right shoulder of flutist; back half. 4.2 cm. M 14425.

For a similar group in which the flutes are not inserted in the mouth cf. Van Buren, *Clay Fig.*, No. 1193.

594. Head of flutist, probably broken away from group like No. 590 but larger. V-shaped neck of garment indicated; hair freely worked and top of wreath very much cut down. Flutes, as usual, are stringlike. Double mould.

a: TT 4, U. Slipped. Missing: back half. 6.2 cm. M 15176.

595. Head and bust of flutist, probably from group like No. 590. Relief low, and impression so blurred that no details can be distinguished. Double mould.

a: S. Slipped. Missing: below waistline; back half. 5.5 cm. M 15180.

596. Group of flutist and drummer. They stand as do musicians in

No. 590, with inner legs advanced, but with no space between the two figures. They wear the same costume, also, except that their hair is either short or drawn back into a knot at nape, and they have button earrings. The heads are disproportionately long. Impression poor. Double mould; back summarily worked; open base.

a: II, 30. Slipped. Missing: heads. 11.8 cm. M 16297.

b: I, Str. 36. Unslipped. 10.3 cm. M 14338.

For a figurine of similar style cf. Legrain, *T. C. Nip.*, No. 90 (= Van Buren, *Clay Fig.*, No. 1201).

597. Fragment of group of same type as No. 596. In c a hole is cut between the two necks. Double mould; backs not worked.

a: TT 4, III, sub, B 2. Slipped. Missing: all but front half of flutist's head. 4.8 cm. M 15189.

b: S. Slipped. Missing: all but head and bust of flutist. 6.3 cm. M 15186.

c: TT 32, S. Traces of lime wash. Unslipped. Missing: all but head of drummer and head and bust of flutist. 5.6 cm. M 16345.

598. Group of flutist and drummer. Hairdress of drummer like that of figures in No. 596, but flutist wears the two-knobbed headdress with a thick wreath. Impression poor. Hole cut between the two necks. Double mould.

a: TT 4, IV, 4. Slipped. Missing: right shoulder and arm of drummer; below waistline. 5.3 cm. M 15178.

599. Group of flutist and drummer. Flutist grasps pipes near their lower ends. Both figures wear heavy torques, button earrings, and thick wreaths over hair which is either short or drawn back into a knot at nape. Faces have sharp chins and prominent noses. Grooved lines render strands of hair. Hollow; front half made in a single mould and back shaped by hand. Pl. XLI, 299.

a: I, Str. 32. Slipped. Missing: below hips on front; back half. 8.1 cm. B (reg. 3529).

b: I, 116 (II?). Traces of lime wash, with color: rose on garments and black on hair and for lines around eyes. Unslipped. Missing: legs from above knees. 10.3 cm. M 16222.

c: U. Unslipped. Missing: all but heads. 5.8 cm. M 14141.

600. Group of flutist and drummer, in same position as Nos. 590 and 596, standing on a rectangular plinth. Modeling so summary that it is impossible to tell whether they are male or female, nude or clothed. Double mould; open base. Pl. XLI, 300.

a: II. Unslipped. 8.6 cm. B (reg. 6679).



601. Group of flutist and drummer, similar to Nos. 590-599. They stand with right legs advanced. They wear long garments, beneath hems of which their feet protrude. Impression blurred. Hollow; front half made in a single mould and back shaped by hand; open base.

*a*: III, Str. 36. Unslipped. Missing: heads and top of shoulders. 7.5 cm. M 14348.

602. Group of flutist and drummer, like No. 601. Both wear long chitons and thick wreaths or high diadems. Double mould; back not worked.

*a*: II, 83, below floor. B 16979.\*

603. Female (?) drummer from group like Nos. 590-602. Drum suspended higher and farther to her left than in any of foregoing examples. Long garment which covers her feet. Double mould.

*a*: II, 32, sub. Traces of lime wash, with pink coloring. Slipped. Missing: head and neck; back half. 5.8 cm. M 16458.

#### 9. DANCERS

See also No. 138, the lute players, Nos. 562-567, and the legs, Nos. 1432-1435. See pp. 26, 32-33 for a discussion of these types.

604. Draped male dancer. Figure finished off at hips, with holes in base and top of head, as in Nos. 562-567. Arms stretched forward at shoulder level and palms joined, thumbs up, as if clapping. Nomad tunic, with open neckline; dagger-like object slung from his belt at his right side. Hair is of shoulder length and falls in a flat, caplike mass, with a raised band at bottom as if to indicate upcurled ends and with vertical grooves to indicate individual strands. Nose prominent. Impression not very clear; a crack runs under nose and up toward each eye in every example, as if there had been a defect in mould. Double mould; base closed at waistline; arms shaped by hand and added before firing. *a, d-f*, and possibly *b-c* are from same mould. Pl. XLII, 301-302.

*a*: III, 14, sub. Missing: arms. B 17005.\*

*b*: II, 75 (III?). Missing: arms; below waistline. B (reg. 8643).\*

*c*: II, Str. 32, in drain. Missing: arms; below waistline. B (reg. 9400).\*

*d*: II, 60. Slipped. Missing: arms. 5.2 cm. B (reg. 6491).

*e*: II, 201, in mud brickwork. Traces of lime wash, with red coloring. Slipped. Missing: arms. 5.9 cm. B (reg. 3903).

*f*: II, Str. 32. Slipped. Missing: tips of fingers; part of base. 5.6 cm. M 16482.

- g*: TT 15, 15 ft. below surface. Traces of red wash. Missing: arms. 5.9 cm. M 15619.
- h*: S. Head deformed by pinching with fingers while halves were being joined. Slipped. Missing: arms; bottom of base. 5.2 cm. M 15695.
605. Draped male dancer. Of type similar to No. 604, but somewhat larger. Modeling more crisp and features clearer. Face broad, flat, and square-jawed. Strands of hair indicated by wavy lines. Double mould; arms shaped by hand and added before firing. *a* and *b* are from same mould.
- a*: II, 7, in mud brickwork. Slipped. Missing: arms; below waistline; entire front half. 5.0 cm. M 14361.
- b*: U. Slipped. Missing: arms; below waistline. 5.2 cm. M 15703.
606. Draped male dancer. Of type similar to No. 604, but from a larger mould. Facial type different: eye-sockets large, nose hooked, and chin pointed. Strands of hair not indicated. Double mould; arms shaped by hand and added before firing. *a* and *b* are from same mould. Pl. XLII, 303.
- a*: II, 181. Slipped. Missing: arms; below waistline in front. 7.8 cm. M 16468.
- b*: II, 235. Slipped. Missing: arms; below waistline. 6.2 cm. M 16542.
607. Draped male dancer. Of type similar to No. 604, but larger. Hair hangs to shoulders, and at back vertical grooves indicate individual strands. Forehead receding, eyebrows prominent, and upper lip moustached. Double mould; made without arms, which were shaped by hand and added before firing. Pl. XLII, 304.
- a*: III, 173. Slipped. Missing: tip of nose; arms; below waistline. 8.4 cm. M 14502.
608. Draped male dancer. Of type similar to No. 604. Thick wreath with stippled surface over his shoulder-length hair. Face youthful. Double mould; arms shaped by hand and added before firing. Pl. XLII, 305.
- a*: II, 185. Slipped. Missing: all of right arm; left arm from above elbow; part of base. 9.6 cm. M 16141.
609. Draped female (?) dancer. Figure finished off at hips, like Nos. 604-608, with holes in base and in top of head. Arms stretched forward at shoulder level. Belted garment with high, V-shaped neckline; thick wreath over shoulder-length hair. Double mould; made without arms, which were shaped by hand and added. Pl. XLII, 306.



a: III, 61. Traces of lime wash, with red-orange coloring on waist and pink below wreath. Slipped. Missing: left side of front of head; arms; below waistline. 6.7 cm. M 14537.

610. Draped male dancer. Figure finished off at hips, like Nos. 604-609, with holes at each side of base and in top of head. Hands clasped above his head. Nomad costume, with open, bordered neckline. Shoulder-length hair and a short, pointed beard. Double mould. Pl. XLII, 307.

a: ? 201. Slipped. 10.2 cm. M 14274.

b: ? sub, 203. Slipped. Missing: face; hands. 7.6 cm. M 15616.

611. Draped male dancer. Of same type as No. 610, except that he wears a thick wreath. Double mould.

a: III, 106. Missing: below bust; back half. B 17034.\*

b: U. Slipped. Missing: below waistline; right side of figure. 8.6 cm. B (reg. 6091).

612. Draped male dancer. Figure finished off at hips, like Nos. 604-611, with holes at either side of base and in top of head. He holds a sling-like object in his lowered left hand and a sistrum against his right shoulder. Nomad tunic, with open, bordered neckline. Probably his hair was of shoulder length. Double mould; back summarily worked; open base. Pl. XLII, 308.

a: II (?). Unslipped. Missing: head; back half below waistline. 5.5 cm. B (reg. 6479).

## X. RECLINING TYPES

### I. NUDE FIGURES

Van Buren, *Clay Fig.*, Nos. 312-316, 320, 1130; Pillet, *Exp.*, fig. XXII, top.

Unless there is a statement to the contrary, the figures described in this section recline on the left side, with the right leg extended on top of the left and the knees slightly flexed; the weight is supported on the left elbow, and the right arm is extended along the side of the body, with the hand resting, palm down, on the thigh; the head and shoulders are turned to frontal position.

613. Nude woman reclining on a couch with a thick mattress. The two-knobbed headdress; what appears to be a veil is probably only the background, incompletely pared away. Figure disproportionately short, with an overlarge head. Impression indistinct. Double mould, with conical legs of couch modeled by hand. Pl. XLIII, 309.

- a: TT 4, III. Slipped. Missing: tips of legs of couch. 6.8 cm.  
M 15271.

For the same type without the couch cf. Van Buren, *Clay Fig.*, No. 313.

614. Nude woman in a reclining position. The two-knobbed headdress. Double mould.

a: U. Missing: left arm; legs below knees. B 17347.\*

615. Nude woman reclining on a couch. She holds a cup (?) in her left hand. Modeling greatly simplified. Double mould, with conical legs of couch made by hand.

a: II, 123. Unslipped. Missing: head and neck; back above waist-line; part of back of couch and parts of its legs. 6.7 cm.  
M 16539.

616. Nude woman in a reclining position. She holds a vase (?) against her body with her left hand. Waist slender, and hips large. Double mould.

a: TT 1. Unslipped. Missing: head and neck; legs. 3.8 cm.  
M 15255.

617. Nude woman in a reclining position. Cushion under her left elbow. Double mould.

a: U. Unslipped. Missing: head; legs below knees. 3.0 cm.  
M 15244.

618. Nude woman in a reclining position. Of same type as No. 617, but cast from a larger mould. Double mould.

a: II, 71, in mud brickwork. Traces of lime wash. Unslipped. Missing: head; left hip on front half; legs. 5.3 cm. M 16423.

619. Nude woman in a reclining position. Of type similar to Nos. 616-617, but space between right arm and body is greater than usual, and clay has not been cut away, though wall is very thin and has broken through in places. Double mould.

a: I, 131, in well. Unslipped. Missing: head; left arm and shoulder; legs below knees. 5.0 cm. M 14522.

620. Nude woman in a reclining position. No cushion under her left elbow. Left arm was finished off at shoulder, and hand-modeled, added arm is much too thick. Double mould; small venthole in back of a. a and b are from same mould. Pl. XLIII, 310.

a: II, Str. 10. Slipped. Missing: head and neck; left forearm; lower legs and feet. 3.2 cm. M 16444.



b: U. Unslipped. Missing: head and neck; left forearm; legs. 3.7 cm. M 15272.

621. Nude woman in a reclining position. Left arm finished off in stump at shoulder. Modeling very crude. Clay between right arm and side cut away except at elbow. Double mould.

a: TT 15, Gate, 8 ft. below surface. Bitumen on breaks at neck and knees. Unslipped. Missing: head; legs below knees. 5.1 cm. M 15247.

Cf. Van Buren, *Clay Fig.*, No. 1130 (= Jordan, *Uruk-Warka*, Pl. 82k, with p. 61, where the fragment is rightly interpreted as a reclining figure), on which both arms are finished off at the shoulders.

622. Head and bust of nude (or semidraped?) woman, presumably in a reclining position. Left arm finished off at shoulder, as in No. 621. Her hair hangs to her shoulders in two big bunches, and she wears a thick wreath with stippled surface. Double mould.

a: TT 15, 6 ft. below surface. Unslipped. Missing: right arm; below waistline. 7.0 cm. M 15259.

Similar in style to No. 633.

623. Nude (or semidraped?) woman in a reclining position. Hair arranged in two bunches on her neck, and she wears a thick wreath. Double mould.

a: III, 12. Missing: below waistline. B (reg. 7442).

b: III, 101. Traces of lime wash. Missing: below waistline. B (reg. 9071a).

624. Nude woman in a reclining position. Surface covered with tiny cracks, as if clay had been too dry when pressed into mould. Double mould.

a: S. Unslipped. Missing: above waistline; legs below knees. 5.5 cm. M 15256.

625. Nude woman in a reclining position. Crudely modeled. Double mould.

a: II, 16 (III?), in mud brickwork. Missing: head; legs; back half. B 16951.\*

626. Fragment of back of nude woman in a reclining position. No traces of a cushion. Clay between right upper arm and side and between right wrist and thigh roughly cut out. Double mould.

a: III, 129. Traces of lime wash. Unslipped. Missing: entire front half. 6.1 cm. M 14493.

## 2. SEMIDRAPED FIGURES

Van Buren, *Clay Fig.*, Nos. 317-319, 325 (No. 318 = Legrain, *T. C. Nip.*, No. 144); *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 2, Pl. 21c; *Yale Class. Stud.*, 5 (1935), fig. 1.

627. Semidraped woman reclining on a couch provided with an arched canopy, filled in behind. Head projects in front of canopy; cushion beneath her left elbow. Mantle wrapped around her legs. Hair appears to be waved, parted in the middle and drawn back from her face, presumably into a knot at nape. Necklace, bracelets (?), and button earrings. Figure mouldmade; couch and canopy handmade. Pl. XLIII, 311.

a: II, 227, below floor, near Vault 41. Traces of lime wash, with pink coloring. B 16930.\*

For a similar subject cf. Van Buren, *Clay Fig.*, No. 320, where the woman is nude and holds a bowl, and the canopy of the couch is more elaborate.

628. Semidraped woman reclining on what is probably a canopied couch similar to that of No. 627, but provided with a mattress. Cushion beneath her left elbow. Her legs are wrapped in a mantle. Double mould.

a: III, 32, sub. Traces of lime wash, with pink coloring. Unslipped. Missing: woman's head; all of couch but mattress, part of left leg, and a little of left side of canopy; entire back half of group. 3.2 cm. M 14419.

629. Semidraped woman reclining on a couch provided with a mattress. Her legs are wrapped in a mantle. Double mould, with legs of couch made by hand; back summarily worked.

a: I, 92 (II?). Slipped. Missing: woman's head and right foot; upper end and legs of couch. 9.0 cm. M 16151.

630. Semidraped woman reclining on a couch. Her left elbow rests on a cushion, and she holds a vase in her left hand; with her right hand she holds in place the mantle wrapped around her legs. Heavy torque. Double mould, with legs of couch made by hand; back not worked.

a: S. Slipped. Surface damaged. Missing: woman's head; upper end of couch, including legs. 6.4 cm. M 15264.

631. Pair of female figures reclining on a legless couch with a thick mattress. Larger of the two, who occupies entire length of couch, rests her left elbow on a cushion; a mantle is wrapped around her legs, with one end pulled across her back and around her left arm; her hair falls



in two bunches on her shoulders, and she wears a diadem. Smaller figure lies in front and extends from knees to feet of the other; no cushion beneath her left elbow, and her left hand is on her breast, possibly holding some object; she is completely nude and appears to have short hair. Figure, though small, clearly that of a woman, for breasts are prominent. Double mould; open base; back summarily worked. Pl. XLIII, 312.

a: II, 44, sub. Traces of lime wash, with pink coloring on couch and both figures. Slipped. 7.5 cm. M 16425.

The figurine in the photograph, Van Buren, *Clay Fig.*, Pl. 16, 79 (No. 325), looks like a similar pair of figures, with the head of the smaller one missing, but it is described (p. 61) as a single figure.

632. Semidraped woman in a reclining position. Her left elbow rests on a cushion, and in her left hand, which is placed just below her breast, she appears to be holding some object (a flower bud?). The two-knobbed headdress, with a small diadem. Features sharp and breasts small. Impression faint. Double mould; back not worked. Pl. XLIII, 313.

a: I, Str. 36. Unslipped. 7.5 cm. B (reg. 5530).

633. Semidraped woman in a reclining position, with her left elbow resting on a bolster-like cushion. Legs covered by a mantle, which is pulled across her back, with a corner falling in front of her left shoulder and upper arm. Hair falls in two bunches on her neck; thick wreath with stippled surface; bracelet on each wrist. Double mould; back summarily worked; venthole in back. Pl. XLIV, 314.

a: III, 169. Pale greenish buff body; slipped. Missing: lower legs and feet. 9.4 cm. M 14552.

Similar in style to No. 622.

634. Semidraped woman in a reclining position. Of type very like No. 633, though larger; breasts less prominent; in addition to bracelets she wears a torque and button earrings. Double mould.

a: II, 93. Traces of lime wash. Pale greenish buff body; slipped. Missing: right arm; below waistline. 9.1 cm. M 16453.

b: I, 175. Some lime wash remains, with pink coloring on flesh and wreath and black on hair and around eyes. Unslipped. Missing: legs. 11.1 cm. B (reg. 3611).

635. Semidraped woman in a reclining position. Of type very like No. 634. Anklets (or are these tops of shoes?). Double mould; back summarily worked.

a: I, 121. Unslipped. Missing: head; left shoulder. 7.9 cm. M 16399.

636. Semidraped woman in a reclining position, with her left elbow resting on a cushion. Of same type as No. 635, but much larger. Bracelets on her wrists, and heavy anklets (or are these tops of shoes?). Deep grooves at bend of waistline and at bottom of abdomen. Double mould.  
*a*: PP 3, 1 m. below surface. Slipped. Missing: head, neck, and part of sternum; right wrist; left shoulder and upper arm on front half. 11.8 cm. M 14092.
637. Semidraped woman in a reclining position, with her left elbow resting on a cushion. Hair hangs full and loose on her shoulders. Mantle wrapped around her legs. Figure misshapen, with breasts pushed up too high and front and back halves joined askew. Double mould. Pl. XLIV, 315.  
*a*: TT 4, 1a, A 7. Slipped. Missing: right arm from just below shoulder; legs and hips. 3.7 cm. M 15251.
638. Semidraped woman in a reclining position, with her left elbow resting on a cushion and her right hand holding in place the drapery on her thigh. Mantle covers her legs in front and is carried across her back and around her left elbow. Waist narrow and hips rather broad. Presumably her hair was dressed in two bunches on her neck. Double mould.  
*a*: TT 15, Gate, 8 ft. below surface. Slipped. Missing: head; legs below knees. 5.3 cm. M 15245.
639. Semidraped woman in a reclining position. Of same type as No. 638, except that her knees are more sharply bent, and she wears bracelets on each wrist. Hair dressed in two bunches on her neck. Double mould; venthole between shoulders of *b*.  
*a*: III, 178. Unslipped. Missing: head; feet and ankles. 4.2 cm. M 16432.  
*b*: II, 235. Slipped. Missing: head and neck; top of left shoulder; legs from below knees. 5.3 cm. M 16563.
640. Semidraped woman in a reclining position, with her left elbow resting on a cushion. Of type similar to No. 638. Hair probably arranged in two bunches on her neck. Double mould; small venthole in *a*.  
*a*: II, 101 (III?). Traces of lime wash, with pink coloring. Impression poor. Slipped. Missing: head; toes. 4.5 cm. M 16300.  
*b*: II, Str. 10. From a more carefully made mould than *a*. Slipped. Missing: head; lower legs and feet. 4.5 cm. B (reg. 6017).  
*c*: I, 58. Traces of lime wash, with pink coloring on flesh and bright pink, applied directly to clay, on mantle. Unslipped. Missing: head; legs from below knees. 4.5 cm. M 16421.



641. Semidraped woman in a reclining position, with her left elbow resting on a cushion. Of same type as No. 640, except that drapery is rendered by incised technique. Right hand very crudely modeled, and the thumb too long. Double mould; back summarily worked.

a: III, 45, sub. Slipped. Missing: head; legs from above knees. 4.9 cm. M 14269.

642. Semidraped woman in a reclining position, with her left elbow resting on a cushion. Similar to Nos. 638-641. Toes not indicated; perhaps she wears slippers. Modeling careful, and drapery shows influence of Greek models. Double mould.

a: TT 18. Slipped. Missing: head; right arm, hips, and body on front half. 6.7 cm. M 15242.

643. Semidraped woman in a reclining position, with her left elbow resting on a cushion. Bracelets. Double mould.

a: III, 136. Bitumen on break at neck. Missing: head; lower legs. B 16950.\*

b: II, 102, below floor. Missing: head and shoulders; feet. B 16947.\*

644. Semidraped woman in a reclining position. No cushion under her left elbow, but position and manner of draping mantle same as in Nos. 633-642. Drapery Greek in style; breasts rather clumsily modeled, and paring of seam has destroyed contour of right arm. Double mould; made without left elbow and forearm, which were shaped by hand and added before firing. Pl. XLIV, 316.

a: II. Slipped. Missing: head; left forearm; left hip; part of back of legs. 4.4 cm. M 15241.

645. Semidraped woman in a reclining position. Her hair is arranged in two bunches on her neck, and she wears a thick wreath. Double mould.

a: III, Str. 36. Missing: right arm; below waistline. B (reg. 7328).\*

646. Semidraped woman in a reclining position. Necklace and bracelets. Double mould.

a: II, Str. 10, sub. Missing: head; feet. B 16932.\*

647. Fragment, including front half from middle of head to knees, of semidraped woman in a reclining position. Left arm finished off in stump at shoulder; right hand placed on her thigh; drapery apparently arranged as in Nos. 633-642. Double mould.

a: TT 2, S. Slipped. 5.6 cm. M 15253.

648. Semidraped woman in a reclining position. Of same type as No. 644, but much coarser in execution. Folds of drapery scarcely visible. Added left arm disproportionately thick. Double mould; small venthole between shoulders; back summarily worked.  
a: II, 96. Unslipped. Missing: head; feet and ankles. 4.8 cm. B (reg. 5507).
649. Bust of semidraped woman in a reclining position. Piece of drapery carried under breasts and around left arm. Breasts are applied pellets of clay. Double mould.  
a: TT 4, 1a (?3 ft.). Pale greenish buff body; unslipped. Missing: head and neck; right arm; left forearm; below bust; back half. 3.7 cm. M 15246.
650. Fragmentary relief of semidraped woman reclining on a couch. Her head and bust are in frontal position, and she supports her weight on her left elbow, under which is end of couch. Mantle wrapped around her waist and drawn up sail-fashion over her head. Hair puffed out on each side of her face; heart-shaped knot or crown on top. The whole set in an oval framework. Double mould. Pl. XLIV, 317.  
a: II, 123, sub. Slipped. Missing: woman's right forearm and her body below waistline; all but upper end of couch; back half. 7.5 cm. M 16472.
651. Semidraped figure, possibly male, reclining on a couch with solid ends and a mattress. Cushion under left elbow; ankles crossed; right hand holds in place a fold of mantle, which is wrapped around legs. Double mould.  
a: III, 196. Traces of lime wash, with bright pink coloring. Unslipped. Missing: above waistline; right upper arm; left upper arm. 5.6 cm. M 14186.
652. Semidraped man in a reclining position. Mantle wrapped around his legs, as around those of foregoing female figures. Left arm finished off below shoulder. Torso crudely modeled, with grooved lines at bottom of pectoral muscles and indicating *linea alba*. Double mould; back summarily worked; venthole in back. Pl. XLIV, 318.  
a: II, 219, sub (III). Slipped. Missing: head and neck. 5.2 cm. M 16426.
653. Semidraped man in a reclining position. On his right hip a fold of drapery preserved; probably a mantle was wrapped around his legs, as around those of foregoing female figures. Double mould.  
a: TT 4, 1a. Slipped. Missing: head and neck; left hip and side of abdomen; legs; back half. 5.2 cm. M 15269.



## 3. DRAPED FIGURES

Van Buren, *Clay Fig.*, Nos. 311, 321-329, 555-561; *Gaz. arch.*, 2 (1876), 67; Pillet, *Exp.*, fig. XXII, bottom; Legrain, *T. C. Nip.*, No. 145; *Liv. Ann.*, 19 (1932), Pls. 67, 27, and 68, 17-18, 24; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 2, Pl. 21b; *Yale Class. Stud.*, 5 (1935), figs. 2, 3, 8.

654. Draped woman in a reclining position, with her left elbow resting on a cushion. Clinging, unbelted, short-sleeved tunic of thin material, with bordered neckline coming to deep, square-ended V between the breasts and a fairly deep V in back; mantle wrapped around her legs, with an end pulled across her back and around her left arm. Her wavy hair is parted in the center from neck to nape and falls in two big bunches on her shoulders, with a small knot at nape; over it she wears a thick wreath with stippled surface, bound at front and sides. Incised lines indicate individual strands of hair. Double mould.

a: II, 91, sub. Slipped. Missing: legs below knees. 7.2 cm. M 14457.

Cf. Van Buren, *Clay Fig.*, Nos. 321 and 323, which are of the same type, except that the woman holds a bowl; cf. also *Yale Class. Stud.*, 5 (1935), fig. 2.

655. Draped woman in a reclining position. Of same type as No. 654, except that she looks back over her left shoulder and her hair is without nape knot. Double mould.

a: III, 23. Traces of red paint, applied directly to clay, on right shoulder and below left breast. Slipped. Missing: right forearm; below waistline. 6.9 cm. B (reg. 7126).

656. Draped woman in a reclining position. Of same type as No. 654, except that her hair is without nape knot and her left forearm is not indicated; the arm ends at elbow, at top of cushion. Bracelet on her right wrist. Double mould.

a: TT 4, II, A 5. Slipped. Missing: head and neck; legs from above knees. 7.7 cm. M 15266. Waterman, *Prelim. Rep.*, Pl. 9, 38.

657. Draped woman in a reclining position. Of same type as No. 654, except that her left arm is finished off above elbow and there is no cushion. On a some of plaster by which lower arm was attached remains. Bracelet on her right wrist; hair without nape knot. Neck long, with horizontal creases. Double mould, made without left forearm. Pl. XLIV, 319.

- a: III, Burial 154.2, in left hand of skeleton of child (see S. Yeivin, in Waterman, *Sec. Prelim. Rep.*, p. 41). Unslipped (?). Missing: left forearm. 9.4 cm. T (reg. 7398).
- b: TT 31, 5 m. below surface. Unslipped. Missing: head and neck; left forearm; legs from above knees. 5.9 cm. M 14213.
658. Draped woman in a reclining position, with her left elbow resting on a cushion. Of same type as No. 654, but instead of a thick wreath she wears a diadem, and curly ends of hair in her neck form one continuous mass instead of two bunches with a knot between. Bracelet on her right wrist. Incised lines indicate strands of hair. Double mould. Pl. XLIV, 320.
- a: I, 177 (II ?). Slipped. Missing: right forearm; right hip; legs. 7.6 cm. B (reg. 4185).
659. Draped woman in a reclining position, with her left elbow resting on a cushion. Of type similar to No. 654, but knees more sharply bent. Bracelet on each wrist and anklets (unless these are tops of shoes or bottoms of trousers). Double mould.
- a: III, 198. Unslipped. Missing: head. 5.1 cm. M 14558.
660. Draped woman in a reclining position, with head turned slightly to her left. Tunic, neck of which comes to a deep V between breasts. Hair arranged in two bunches on her neck; thick wreath. Double mould.
- a: II, 51, in mud brickwork. Missing: arms; below waistline. B (reg. 10742)\*.
661. Draped woman in a reclining position. Presumably of same type as No. 654. No folds in waist of skintight tunic, and were it not for a groove to indicate neckline figure would appear nude. Double mould.
- a: III, 151. Slipped. Missing: head; right arm from above elbow; left forearm; below waistline; back half. 3.7 cm. M 14102.
662. Draped woman in a reclining position. Skintight garment with bordered, V-shaped neckline extending to a deep V between breasts. Double mould.
- a: TT 4, Ib, C 6. Slipped. Missing: head; left arm; right forearm; below hips; back half. 4.3 cm. M 15274.
663. Draped woman in a reclining position, with her left elbow resting on a cushion, holding a cup below her breast with her left hand. Long-sleeved tunic with a broad belt and with circular clasps on shoulders and a mantle, which is wrapped around her legs and carried across her back and around her left forearm; ridges around ankles may be anklets,



tops of shoes, or bottoms of trousers. Kyrbasia with recurved peak. Impression faint. Double mould; back not worked except for lappets of cap; venthole in back.

*a*: U. Traces of lime wash, with pink coloring. Unslipped. Missing: head; lower legs and feet. 6.2 cm. B (reg. 6204).

664. Draped woman (?) in a reclining position, with her left elbow resting on a cushion. Costume same as that of No. 663, except that her belt is narrow and she wears button-earrings. Double mould; back summarily worked. Pl. XLV, 321.

*a*: U. Unslipped (?). 9.8 cm. T (reg.?).

665. Draped woman in a reclining position, with her left elbow resting on a cushion; possibly holding a cup in her left hand. Costume same as that of No. 663, except that belt appears to be tied in front. Impression poor. Double mould; back summarily worked.

*a*: II, 187, below floor. Traces of lime wash, with pink coloring. Unslipped. Missing: head; toes. 8.0 cm. M 14614.

666. Draped woman (?) in a reclining position, with her left forearm resting on a cushion. Costume same as that of No. 663. Though face appears feminine, breasts are not very prominent, and figure may be male. Impression faint. Double mould; back summarily worked; circular depression on back, as if to indicate where venthole was to be cut.

*a*: III, 2. Unslipped. Missing: peak of cap; surface of lower legs in back; toes. 9.4 cm. B (reg. 7267).

667. Draped woman in a reclining position, with her left forearm resting on a cushion. Of same type as No. 656, except that knees are more sharply bent. Two rows of raised dots indicate hair around forehead. Double mould; back summarily worked; large venthole in back of *b*. *a* and *b* are from same mould. Pl. XLV, 322.

*a*: II, 250 (III?), sub. Traces of lime wash, with pink coloring. Slipped. Missing: feet. 10.0 cm. M 14677.

*b*: II, 161, sub. Traces of lime wash, with pink coloring. Unslipped. Missing: part of neck, so that head and body do not join. Height of body, 7.5 cm., and of head, 3.9 cm. B (reg. 7137).

668. Draped woman in a reclining position. Sleeved tunic, and kyrbasia. Left arm finished off just below shoulder, with a hole for attachment of separately moulded arm. Double mould.

*a*: II, 254 (III?), in mud brickwork. Missing: below waistline. B 16943.\*

669. Draped woman in a reclining position. Probably left arm did not rest on a cushion, and certainly it was separated from body for its entire length. Costume same as that of No. 663, except that there is no trace of circular brooches on shoulders. Clay between right upper arm and body cut away. Surface of hair below cap stippled. Double mould; back summarily worked.

*a*: III, 54. Traces of lime wash, with pink coloring. Unslipped. Missing: lower legs and feet; left arm; top of peak of cap. 10.2 cm. M 14495.

670. Draped woman in a reclining position. Presumably of same type as No. 669. Double mould.

*a*: III, 105. Missing: head and neck. B 16931.\*

*b*: II, 81 (III?). B 16949.\*

671. Draped woman reclining on a high base or a couch, with her left forearm resting on a cushion, and her right knee drawn up; her right hand, instead of resting on her thigh, reaches down to grasp an end of her mantle. Costume same as that of No. 663; hole at each side of *kyrbasia* (cf. the heads, Nos. 1097-1108). Double mould.

*a*: III, Str. 32. Slipped. Missing: lower legs; lower end and bottom of base on front half and all of base on back half. 9.8 cm. M 14110.

672. Draped woman in a reclining position, with her left forearm resting on a cushion. Of same type as No. 671, without the base. Double mould.

*a*: II, 179, sub. Traces of lime wash. Slipped. Missing: part of peak of cap. 5.8 cm. B (reg. 7268).

673. Draped woman in a reclining position, with her left forearm resting on a cushion. Of same type as No. 672, but from a much larger mould. It may be that mantles of this figure and of No. 672 are fastened on shoulders by circular brooches. Drop earrings. Figure will stand alone on its flat base. Double mould; back summarily worked; venthole in backs of *b-d*; closed base. *b* and *e* may be from same mould. Pl. XLV, 323.

*a*: III, Str. 32. Slipped. Missing: above hips; right upper arm; left arm and part of head. 5.7 cm. M 14555.

*b*: TT 4, II, sub. 1. Slipped. Broken into several pieces and mended; head and body do not join, and the small pieces are missing. Height of body, 7.8 cm., and of head, 5.2 cm. M 15277.

*c*: TT 4, II, A 3. Slipped (?). Missing: head. 6.8 cm. T 30.147.



d: TT 4, II. Slipped. Missing: head and back of shoulders. 6.6 cm. M 14886.

e: TT 15, 15 ft. below surface. Slipped. Missing: above waistline; right upper arm; left arm and hand. 5.7 cm. M 15267.

f: S. Missing: head; lower legs; back half. B 16945.\*

For the same type cf. Legrain, *T. C. Nip.*, No. 145, and Pillet, *Exp.*, fig. XXII, bottom.

674. Draped woman in a reclining position, with her left forearm resting on a cushion. Of same type as Nos. 672-673, except that she wears a kalathos instead of a kyrbasia. Double mould. Pl. XLV, 324.

a: III, 86. Traces of lime wash. B 16948.\*

675. Fragment, including knees and right hand holding an end of mantle, of a figurine of type of Nos. 672-674. Double mould.

a: III, 168. B (reg. 11109).\*

b: S. B (reg. 11621).\*

676. Draped woman in a reclining position, with her left elbow resting on a cushion. Since legs are missing it is impossible to tell whether type is that of Nos. 663-668, or of Nos. 671-673; costume same as in these types. Lump of plaster between left upper arm and cushion, but no traces of forearm and hand, which must have been moulded separately and affixed by means of the plaster. Deep depression, though not an actual hole, on each side of cap. Double mould.

a: II, 60, sub. Traces of lime wash, with pink coloring on neck and skirt. Unslipped. Missing: left forearm and hand; legs. 10.4 cm. M 16302.

For a similar use of plaster to attach a left forearm (missing) cf. Van Buren, *Clay Fig.*, Pl. 16, 77 (No. 317).

677. Draped woman in a reclining position, with her left forearm resting on a cushion. Of same type as No. 676, except that left forearm and hand are moulded with the rest. Impression faint; on *b* face did not register. Double mould; *b* has a venthole in back.

a: III, 202. Unslipped. Missing: legs. 9.0 cm. M 14218.

b: TT 15. Slipped. Missing: legs. 7.5 cm. M 15265.

678. Draped woman in a reclining position, with her left forearm resting on a cushion. Of same type as No. 677, except that she looks back over her left shoulder. Button earrings; lappets of cap are bordered. Surface of hair around forehead stippled. Double mould.

a: II, 234, sub. Slipped. Missing: part of peak of cap; right arm; fingers of left hand; below waistline. 12.6 cm. M 16114.

679. Head and bust of draped woman in a reclining position, of same type as Nos. 677-678. *c* wears pendant earrings. Lappets of cap on *a* are bordered. Double mould; back summarily worked; venthole in back of *c-d* and *f*.
- a*: III, 198. B (reg. 10893).\*
- b*: II, 159, in mud brickwork. B 17348.\*
- c*: TT 4, II, A 3. Slipped. 8.9 cm. M 15501.
- d*: II, 96. Traces of lime wash, with pink coloring on neck. Unslipped. 7.5 cm. M 16307.
- e*: I, 226. Traces of lime wash. Slipped. 8.2 cm. M 16359.
- f*: TT 15, 15 ft. below surface. Slipped. 7.4 cm. M 15506.
- g*: U. Slipped. 6.7 cm. M 15487.
680. Head and bust of draped woman, presumably of same type as No. 674. Kalathos fluted; what appears to be a veil falling from it may be nothing but the edge, incompletely pared away. Groove at base of neck. Double mould.
- a*: U. Slipped. Missing: forearm; below waistline. 6.6 cm. M 16170.
681. Legs of reclining(?) figure. They are nude, with heavy anklets. Right leg on top of left, and right foot advanced. Double mould.
- a*: III, 126. Slipped. Length, 7.7 cm. M 14498.
- b*: TT 4, Ia. Slipped. Length, 4.1 cm. M 14968.
- c*: TT 18. Slipped. Length, 6.0 cm. M 14958.
682. Legs of draped figure in a reclining position. Right leg on top of left, and knees slightly flexed. Figure wears a clinging garment and has a mantle wrapped around legs (of same type as Nos. 654-659?). Double mould; back not worked.
- a*: TT 4, II, D 5. Bitumen smeared over break. Unslipped. Length, 8.5 cm. M 14901.
683. Lower legs and feet of reclining figure. Mantle wrapped around legs; heavy anklets. Double mould.
- a*: TT 4, II (110 ft.), D 6. Slipped. Length, 7.8 cm. M 14965.
- b*: II, 122, in mud brickwork. B (reg. 9738).\*
684. Lower legs and feet of reclining figure. Mantle wrapped around legs. Double mould.
- a*: III, 206. Traces of lime wash, with pink coloring. Pale greenish buff body, slipped. Length, 5.3 cm. M 14640.
685. Woman reclining in a different position from usual one. She is turned to the left, with her knees drawn up and her hands clasped



around them, and with her head and shoulders in three-quarter view. V-necked, long-sleeved tunic, and perhaps a veil over her head. Impression blurred. Double mould.

a: III, 197. Missing: feet. B 17037.\*

686. Draped figure reclining on a couch which has solid ends with scroll-like edges, and straight crosspieces with mouldings at top and bottom; part below crosspiece left solid. Figure reclines on its left side, with legs crossed and right leg drawn up, supporting its weight on both elbows; body twisted to frontal position. Costume consists of long, full trousers and a long-sleeved tunic which reaches to hips and appears to be belted. Impossible to determine whether figure is male or female. Double mould; open base.

a: TT 4, 1a, C 2. Slipped. Missing: head and left shoulder; part of base in front. 4.3 cm. M 15260. Waterman, *Prelim. Rep.*, Pl. 9, 37.

687. Upper part of draped figure, presumably reclining, with both arms close to sides, right one being bent at elbow with forearm extended sideways. Costume consists of a sleeved (?), belted tunic with a round neckline and a kyrbasia with recurved peak. Grooved lines indicate hair around face. Double mould. Pl. XLV, 325.

a: II, 173. Slipped. Missing: both forearms; below waistline. 6.8 cm. M 14248.

688. Upper part of draped male (?) figure, presumably reclining. Arms close to sides, left one being flexed; head turned a little to figure's left. Costume appears to be nomad tunic, with high neckline. Hair falls to shoulders, with a tuft over forehead. Impression faint. Double mould; back not worked.

a: II, 33. Slipped. Missing: right forearm; left hand; below waistline. 7.0 cm. B (reg. 6252).

689. Draped male (?) figure in a semireclining position, seated with knees bent and feet extended to his right; torso twisted to his left, with right shoulder pushed forward, and he supports his weight on his left arm and looks straight ahead. He appears to be wearing nomad costume, with open-necked tunic. Hair of shoulder length. Double mould; small hole cut through bottom.

a: I, 88, sub. Slipped. Missing: right arm; right leg below knee. 5.6 cm. B (4888).

690. Nude (?) child (in a reclining position?) with head and shoulders facing front and hands clasped under left side of jaw, apparently resting

his weight on his left elbow. Hair braided; thick wreath with stippled surface. Face chubby. Double mould. Pl. XLV, 326.

- a: III, 231, Grave 232, Skeleton 2. Unslipped. Missing: below waistline. 4.2 cm. M 14354.
- b: II, 31. Slipped (?). Missing: below waistline; back half. 4.2 cm. M 16232.
- c: S. Slipped. Missing: left upper arm; below waistline. 3.3 cm. M 15858.

## XI. CHILDREN

See also the groups of a woman with a child, Nos. 42-73, the boy soldier, No. 403, the musicians, Nos. 527-531, 584, 587-588, the reclining figure, No. 690, the heads, Nos. 1266-1358, the bone figurines, Nos. 1638-1642, and the alabaster figurines, Nos. 1679-1681.

### I. STANDING AND SEATED FIGURES, VARIOUS TYPES

Van Buren, *Clay Fig.*, Nos. 371, 377; *B. A. S. O. R.*, 40 (1930), 10, fig. 9; Toronto, Royal Ontario Museum, DA-16.

691. Nude boy standing on a square plinth, with flexed right leg advanced and right hand raised to his ear, holding a short, sticklike object against his chest with his left hand. Three-pointed headdress. Features sharp, like those of Nos. 708-709, 751. Clay between legs not cut away. Impression blurred. Double mould; open base. *a-c* are from same mould. Pl. XLVI, 327.

- a: TT 4, III, 3. Slipped. 12.7 cm. M 15897.
- b: II, 68, sub. Bitumen on break. Traces of lime wash, with pink coloring. Unslipped. Missing: feet and ankles. 10.4 cm. B (reg. 7124).
- c: II, 186. Traces of lime wash, with pink coloring. Unslipped. Missing: part of right arm. 13.3 cm. M 14010.

692. Draped boy standing, presumably with right arm folded across his chest. Cloak with a conical hood; both cloak and hood have bordered edges, and a double ridge runs from peak to rim of front of hood. Double mould; back summarily worked. Pl. XLVI, 328.

- a: TT 31. Slipped. Missing: below waistline, left side of chest and left arm on front half; legs on back half. 8.8 cm. M 16121.

The type is Greek; cf. Winter, *Typen*, II, 265, 1; Klein, *Child Life*, Pl. 35e.



693. Child standing in pose and costume of an orator. Left leg advanced and right arm bent across his chest underneath himation which envelops his body; with his right hand he pulls down edge of garment at neck. Hair braided, with a tuft over center of forehead. Double mould. Pl. XLVI, 329.  
*a*: I, 196 (II?). Unslipped. Missing: below knees. 5.8 cm.  
 B (reg. 4078).
694. Draped boy striding forward with his left leg, holding a box (or diptych?; there is a raised border around edge) in front of his body. Long, unbelted chiton, fastened on shoulders by circular brooches; pair of bracelets on each upper arm. Hair gathered into a braid which begins at occiput; incised lines indicate strands around forehead. Double mould; back summarily worked. Pl. XLVI, 330.  
*a*: III, 10. Slipped. Missing: feet. 8.4 cm. M 14128.
695. Nude baby boy sitting with legs held close together and hands on his thighs. He is fat and has short hair; appearance rather grotesque. Double mould. Pl. XLVI, 331.  
*a*: III, 306. Unslipped. Missing: toes of right foot. 6.2 cm.  
 M 15875. Waterman, *Prelim. Rep.*, Pl. 8, 22.
696. Nude, seated baby boy. Type practically same as that of No. 695, except that hair is gathered into a short braid. Impression faint. Double mould.  
*a*: I, 123, in mud brickwork. Slipped. 4.7 cm. M 14466.
697. Nude, seated baby boy. Presumably of same type as No. 696, with hair in a braid; but he is seated on base, below which his feet hang. Double mould.  
*a*: III, 182. B 16962.\*
698. Nude, seated baby boy. Of same type as No. 696, with braided hair; but top of head is pointed. Double mould.  
*a*: III, 198. B 16963.\*
699. Nude boy sitting with arms stretched forward. Short hair and a very fat face. Double mould.  
*a*: III, 200. Slipped. Missing: arms; legs; back half. 6.3 cm.  
 M 14364 B.
700. Nude boy, seated, holding a diptych on his knees. Hair short; button earrings. Double mould. *a* and *b* are probably from same mould. Pl. XLVI, 332.

a: II, 30, sub. Slipped. Missing: nose and left cheek; toes. 6.1 cm. M 14146.

b: U. Slipped. Missing: head and top of shoulders. 4.3 cm. M 16437.

Cf. Winter, *Typen*, II, 259, 2-3.

701. Harpocrates. Nude boy sitting (?) with left arm by his side and right index finger in his mouth. Hair short. Impression blurred. Double mould. Pl. XLVI, 333.

a: I, 35 (II). Slipped. Missing: left hand and wrist; legs. 5.3 cm. M 16235.

702. Harpocrates. Child with head turned to his right, his right arm by his side, and his right index finger in his mouth. Sleeveless (?) tunic; thick wreath, bound in front, over curly hair. Features rather negroid. Double mould.

a: S. Slipped. Missing: parts of left arm and shoulder; below bust. 5.2 cm. M 15121.

703. Harpocrates. Head and shoulders of a child (?) with right forefinger in his mouth. Hair gathered into a braid which begins at occiput. Double mould; venthole in back.

a: III, 227. B 16953.\*

704. Draped boy sitting with hands on his thighs. Long, belted garment and a three-pointed headdress. Figure finished off at chair line, and there is a flange on either side of legs in front. Impression faint. Double mould; back not worked. Pl. XLVI, 334.

a: III. Unslipped. Missing: right point of headdress; feet and ankles. 7.8 cm. M 14343.

705. Nude boy sitting, with right ankle crossed over left, on a hollow cone, most of which has disappeared; his right arm hangs by his side, and his left appears to have been bent, perhaps holding something against his body. Impression poor. Double mould.

a: U. Unslipped. Missing: head; left forearm; left side of body in front; all but top of base. 5.4 cm. M 15871.

706. Torso and head of nude youth, with head flung back and arms outstretched, left one to side and right to front. Thick wreath with stippled surface on his short hair. Double mould. Pl. XLVI, 335.

a: III, 32. Slipped. Missing: chin and part of wreath; arms from just below shoulders; below waistline. 5.3 cm. B (reg. 7193).

b: TT 23. Slipped. Missing: arms from just below shoulders; below waistline. 5.3 cm. M 15580.



The pose is similar to that of the river gods beneath the feet of the seated female figures personifying cities, such as the Antioch on the Orontes of Eutychides; cf. a bronze Orontes in the Louvre, Lamb, *Greek and Roman Bronzes*, p. 206.

707. Head and bust of young satyr. In a contorted position, with his right arm and shoulder pushed forward, his left arm stretched down to the side, and his head turned to his right. Hair gathered into a short, thin braid which begins at occiput and falls in a sort of curl over his left shoulder blade; thick wreath with stippled surface, bound at front and sides. Ears pointed; little bunches beneath them on each side of his throat, like the glands sometimes shown in representations of satyrs. Pupils of eyes modeled. Double mould. Pl. XLVII, 336.

a: II, 37, sub. Slipped. Missing: arms from just below shoulders; below bust. 5.4 cm. M 15679.

708. Head and bust of nude (?) boy with arms at his sides. Three-pointed headdress. His features are sharp, like those of Nos. 691, 709, 751. Double mould; back not worked.

a: TT 15. Unslipped. Missing: forearms; below waistline. 6.1 cm. M 15860.

709. Head and bust of semidraped boy with arms at his sides. Cloak, which covers his left shoulder and presumably his back and is fastened in front by a circular brooch; three-pointed headdress; button earrings. Features sharp, like those of Nos. 691, 708, 751; he is smiling. Double mould; back not worked.

a: III, 207. Bitumen on break. Slipped. Missing: arms from above elbows; below bust. 6.6 cm. M 14097.

710. Head and bust of draped boy (?) with arms at his sides. Cloak, fastened on his right shoulder, covers left side of his body and his left arm; except for it he appears to be nude. Loose, curly hair and button earrings. Figure heavy, with a short neck. Double mould.

a: II, 181. Unslipped. Right cheek dented before firing. Missing: forearms; below waistline; back half. 6.5 cm. M 16473.

711. Head and bust of draped boy. Sleeved (?) tunic with shallow, V-shaped neckline. Hair short and worked to indicate individual locks. Double mould.

a: TT 31, 1 m. below surface. Slipped. Missing: below bust in front; all but head in back. 5.7 cm. M 16415.

712. Head and bust of draped boy with arms at his sides. Nomad tunic, with open neckline, and three-pointed headdress. Face round. Double mould; back summarily worked. Pl. XLVII, 337.  
a: TT 4, Ia (?3 ft.). Slipped. Missing: forearms; below waistline. 4.0 cm. M 14866.
713. Head and bust of draped boy with arms at his sides. Garment with V-shaped neckline and a heavy wreath with stippled surface. Face chubby and rather negroid. Double mould. Pl. XLVII, 338.  
a: III, 61. Slipped. Missing: forearms and elbows; below waistline. 9.3 cm. M 14096.
714. Head and bust of draped boy with arms at his sides. Tunic of heavy material and a cloak, which is draped over his left shoulder. Hair short and curly, with a tuft over center of forehead (or is this a three-pointed headdress?). Face fat; eyes outlined by incised lines. Double mould.  
a: III (?). Slipped. Missing: forearms; below waistline. 6.8 cm. M 14132.
715. Head and bust of draped boy with right arm at his side. Cloak, fastened on his right shoulder, leaves his right arm uncovered to display a short-sleeved tunic. Hair seems to be gathered into sort of knot on top of his head. Double mould.  
a: III, Str. 36. Unslipped. Missing: left arm; right hand; left side of body; below waistline. 6.8 cm. M 14529.
716. Head and bust of draped boy, with left arm at his side and right extended sideways at shoulder level. Details of his costume indistinct. Hair short. Double mould.  
a: I, 97, in mud brickwork. Unslipped. Missing: left forearm; right arm; below waistline. 4.1 cm. M 16436.
717. Head and bust of draped youth with right arm bent across his chest, grasping edge of mantle which is wrapped around his body; lowered left hand holds an indistinguishable object. Hair short, with a tuft over center of forehead. Thick coating of white gypsum plaster over back. Single mould. Pl. XLVII, 339.  
a: II, 77, sub. Traces of lime wash, with bright pink coloring on garment. Unslipped. Missing: below waistline. 5.3 cm. B (reg. 6674).
718. Head and bust of draped boy with left arm at his side and right raised to his head. Short-sleeved garment and a cloak, which covers his left arm and has heavy, V-shaped fold around neck. Clay between right arm and head not cut away. Double mould; back not worked.



a: TT 4, III, Y 1. Traces of red wash. Slipped. Missing: left forearm; below waistline. 4.8 cm. M 15762.

719. Nude boy standing on a low base and carrying an animal on his left shoulder, with his left hand raised to grasp its forepaws and with a "pilgrim flask" in his lowered right hand. Double mould. Pl. XLVII, 340.

a: III, 38. Missing: heads of man and animal. B 17031.\*

720. Youth carrying a jug on his left shoulder. Body of vessel rests against his shoulder and neck, and he reaches across above his head with his right hand to steady top of it. Hair short and curly. Bracelet on right upper arm. The jug has a squat body, long neck, and strap handle extending from rim to body (form very like that of Hellenistic lagynos). Fragment embedded in a piece of mud brick, being set at an angle, both horizontally and vertically, to the face, which bears imprint of woven matting used between courses. Double mould. Pl. XLVIII, 341.

a: TT 4, III, 10. Slipped (?). Missing: all but head, neck, right arm (except shoulder), and jug. 4.8 cm. T 30.149.

721. Seminude youth carrying a jug on his shoulder. He stands with right knee raised, holding jug (of same shape as in No. 720) on his left shoulder, supporting bottom with his left hand and grasping handle with his right. Scarf or cloak covers his head and hangs down on each side of his body. Impression blurred. Hollow; front half pressed into a single mould and back half shaped by hand.

a: TT 4, Ia, H 3. Unslipped (?). Surface badly worn. Missing: feet and lower legs. 11.1 cm. M 15892. Waterman, *Prelim. Rep.*, Pl. 9, 29.

722. Nude, youthful male figure carrying a jug on his shoulder. He stands with left arm at his side; the jug (of same shape as in No. 720) rests on his left shoulder, and with his right hand he reaches across top of his head to grasp its handle. Apparently he is holding an object of uncertain nature between his left arm and his body. Heavy bracelet on each upper arm; hair short. Double mould; back summarily worked.

a: TT 4, II, A 3. Unslipped. Surface worn. Missing: legs. 7.6 cm. M 15225.

723. Nude, youthful male figure carrying a jug on his shoulder. Probably seated on a hollow cone; left arm at his side; jug (of same shape as in No. 720) rests on his left shoulder, and with his right hand he reaches across top of his head to grasp handle. Hair in loose, flamelike locks,

with a tuft over center of forehead. Hollow; front half pressed in a single mould and back half shaped by hand.

a: TT 4, Ia. Slipped. Missing: legs; base. 9.4 cm. M 15001.

724. Head of man or youth holding a jug on his shoulder, in same position as in No. 723; jug of same shape as in No. 723 also. He may be wearing a thick wreath. Double mould; back summarily worked.

a: S. Body dark gray within, with a paler, greenish gray exterior surface (slipped?), through which interior has broken in spots as if it had "boiled over" during firing. Missing: all but head, right arm, and jug. 5.4 cm. M 15801.

725. Nude youth carrying a jar on his shoulder. He sits, probably on a hollow cone, supporting jar (which has a round body and a moulded rim, with a lug or a small handle on each side; cf. Nos. 383-386 and the cooking pots, Debevoise, *Parthian Pottery*, Nos. 346-348) on his left shoulder, steadying it with his left hand; right arm flexed, and the hand rests on his abdomen, holding a ladle. Hair loose and curly around face, but appears to be gathered into a short braid in back. Eyes large and outlined by incised lines, with dots for pupils. Double mould; back summarily worked; small venthole where body joins base in back.

a: III, 38, sub. Slipped. Missing: legs. 6.8 cm. M 14197.

726. Nude (?) male (?) figure with a jar (of same type as in No. 725) on his left shoulder. Right hand holds a ladle. Wreath. Double mould. Pl. XLVIII, 342.

a: III, 184. Missing: below waistline. B 17787.\*

727. Nude youth sitting on top of a hollow cone and holding a jar on his left shoulder; right ankle crossed over his left, right hand rests in his lap, and he supports jar (of same type as in No. 725) with his left hand. Thick wreath. Double mould. Pl. XLVIII, 343.

a: II, 169 (III?). Missing: lower part of base. B 17033.\*

728. Nude boy with a jar on his left shoulder. He supports jar (of same type as in No. 725) with his raised left hand; probably his right arm lay in his lap and he held a ladle in that hand. Hair short. Impression blurred. Double mould; halves joined askew.

a: TT 4, U. Slipped. Missing: below waistline, including most of right forearm and hand. 5.1 cm. M 14868.

729. Nude boy, presumably standing, with a jar (of same type as in No. 725) on his left shoulder and right arm at his side. Hair of shoulder length. Impression blurred. Double mould. Pl. XLVIII, 344.

a: III, 181. Missing: below waistline. B 17378.\*



730. Draped (?) boy carrying a jar on his left shoulder. He sits, probably on a hollow cone, looking to his right, supporting jar (of same type as in No. 725) with his left hand; his right arm lies across his lap. V-shaped ridge in front implies neckline of a tunic, but no other details are modeled. Hair gathered into a short braid. Round face. Double mould.

a: I, 199 (II). Unslipped. Missing: below hip line. 6.7 cm. M 16521.

731. Nude boy with a jar on his left shoulder. He sits, supporting jar (of same type as in No. 725) with his left hand; probably his right arm lay in his lap. Hair loose around his face, with a tuft over center of forehead; thick wreath with stippled surface. Double mould; back summarily worked; small venthole at base of figure in back.

a: TT 15, 6 ft. below surface. Slipped. Missing: legs on back half; right forearm and below waistline on front half. 6.9 cm. M 15846.

732. Nude boy with a jar on his left shoulder. He sits with right arm by his side (hand in lap?), supporting jar (of same type as in No. 725) with his left hand. Shoulder-length hair. Impression imperfect. Double mould; small venthole at base of figure in back. a-c are from same mould.

a: III, 145. Pale greenish buff body; slipped. Missing: all but head, neck, part of chest, left arm, and jar. 4.4 cm. M 14433.

b: TT 18. Slipped. Missing: right forearm; below waistline. 4.7 cm. M 15916.

c: U. Slipped. Missing: legs in back; below waistline in front, including right forearm. 6.3 cm. M 15911.

733. Nude youth, presumably carrying a jar on his shoulder, in same position as in No. 725. He sits on top of what was probably a cone-shaped base, surface of which is covered with raised rings; right ankle crossed over left, and left hand rests, palm up, on knee. Double mould.

a: II, 129. Slipped. Missing: head; left hand; jar; nearly all of base. 5.6 cm. M 16258.

734. Head and bust of nude boy with a jar (of same type as in No. 725) on his left shoulder. Presumably he is in same position as are Nos. 730-732, or No. 733. Shoulder-length hair; thick wreath with stippled surface. a has a small hole cut into, though not through, top of head. Wreath and hair of a reworked after removal from mould. Double mould; back summarily worked. a-c are from same mould. Pl. XLVIII, 345.

a: III, 64. Slipped. 4.7 cm. M 14403.

b: II, 186, below floor. Slipped. 4.5 cm. M 14111.

c: II, 18. Slipped. 4.5 cm. B (reg. 6861).

d: S. Slipped. 5.1 cm. M 14426.

735. Nude figure with a jar (of same type as in No. 725) on his left shoulder. Seated in a crouching position. He may wear a wreath. Double mould; venthole in back.

*a*: III, 139. Missing: base. B (reg. 10225).\*

736. Draped boy holding a jar on his left shoulder. He sits on top of a hollow cone, with right ankle crossed over left, supporting jar (of same type as in No. 725) with his left hand; his flexed right arm is close to his side, and he holds a ladle; head turned to his left. Nomad costume, with high-necked tunic. Curly hair loose around his face, with a tuft over center of forehead, and gathered into a braid in back. Double mould; back summarily worked; small venthole at top of base in back. Pl. XLVIII, 346.

*a*: II, 25, sub. Slipped. Missing: all of base but top. 9.7 cm. B (reg. 7138).

737. Draped boy with a jar on his left shoulder. His right arm is at his side (possibly holding a ladle), and he supports jar (of same type as in No. 725) with his left hand. Nomad costume, with open neckline, and a thick wreath with stippled surface on shoulder-length hair. Face chubby. Double mould; back summarily worked. Pl. XLVIII, 347.

*a*: II, 145. Slipped. Missing: right forearm; below waistline. 6.7 cm. M 16272 A.

738. Draped (?) male figure holding a jar on his shoulder. He sits and uses his left hand to support jar (of same shape as in No. 725) on his left shoulder. No details of his costume can be made out. Nose beaklike; sort of peak on top of his head. Figure may be intended to represent a boy wearing three-pointed headdress. Double mould; back summarily worked; small venthole where body joins base in back on *a*; seams not pared close enough around shoulders and head. *a* and *b* are probably from same mould.

*a*: III, 16, sub (IV). Slipped. Missing: below bust in front, including right arm; all of base. 6.1 cm. M 14103.

*b*: III, 109. Slipped. Missing: below bust, including right forearm; back half. 5.6 cm. M 16408.

739. Draped male figure holding a jar on his shoulder. He is in same position, and jar is of same shape, as in No. 725. He wears a short-sleeved (?) belted tunic with converging folds in front of waist, and has short hair. Features sharp. Double mould; back summarily worked.

*a*: II, 32, sub (IV). Unslipped. Missing: right forearm; below waistline. 5.1 cm. M 14288.



740. Head and bust of semidraped boy carrying a jug on his left shoulder. He supports base of vessel (of same type as in No. 720) on his left palm and grasps handle above his head with his right hand. Cloak covers his left shoulder. Hair parted in the middle. Round, chubby face. Double mould; venthole in back.  
*a*: TT 4, III. Slipped; brush marks visible. Missing: left elbow; below waistline; parts of jug. 5.8 cm. M 15888.
741. Head and bust of nude (?) boy with a jar on his left shoulder. He supports jar (of same type as in No. 725) with his left hand; at right side of his head is what appears to be sound box of a harp, which he holds against his right shoulder with his right hand. Thick wreath. Impression blurred. Double mould. Pl. XLVIII, 348.  
*a*: II, 100 (III?), in mud brickwork. Slipped. Missing: below bust, including left elbow and right forearm. 3.4 cm. M 14350.
742. Head of boy with a jar on his left shoulder. He reaches up with his left hand to steady top of jar, which is of a different type from preceding ones, with a spherical body and a rather long, vertically ribbed neck or cover. Short, curly hair. Double mould; back summarily worked. Pl. XLVIII, 349.  
*a*: S. Slipped. Missing: all but head, left arm, and jar. 5.9 cm. M 15226.
743. Boy with a jar on his head. He supports jar (of same type as in No. 725) with his left hand. Chubby, baby-like face; hair braided. Double mould. *a* and *b* are from same mould. Pl. XLVIII, 350.  
*a*: II, 139, sub. Slipped. Missing: all but head and left hand. 5.4 cm. B (reg. 6485).  
*b*: TT 4, II, C 1. Slipped. Missing: all but head and left hand. 5.5 cm. M 15907.
744. Boy with a jar on his head. He raises his left hand to support vessel (of same type as in No. 725; hole through top). Hair fluffs out on either side of his face, with a tuft over center of forehead. Double mould.  
*a*: TT 4, IV (?20 ft.), C 2. Slipped. Missing: all but head, left hand, and jar. 5.6 cm. M 15915.
745. Boy with a jar on his head. Vessel of same type as in No. 725. Pointed diadem. Double mould.  
*a*: II, 162. Slipped. Missing: all but front half of face and jar. 5.3 cm. M 14219.
746. Boy with a jar on his head. He raises his left hand to support jar (of same type as in No. 725; hole through top). There seems to be a

sleeve with transverse folds over his left arm. Shoulder-length hair. Double mould; back not worked.

a: TT 4, Ia, B 6. Slipped. Missing: all but head, left forearm, and jar. 4.0 cm. M 15728.

747. Head and bust of a nude boy (?) with left arm at his side and right hand placed on top of his head. His left arm is covered by a piece of drapery, and he wears a thick wreath. Right arm out of proportion. Impression poor. Double mould.

a: II, 52. Slipped. Missing: left forearm; below bust. 4.8 cm. M 14180.

748. Head of nude boy with right forearm placed on top of it. Thick wreath. Features negroid. Double mould.

a: I, 61 (II). Unslipped. Missing: all but head, neck, right shoulder and arm. 4.6 cm. M 16464.

749. Head of young boy with right forearm placed on top of it. Hair arranged in loose, flamelike locks around his face. Forehead appears to be drawn into a frown, and features may be negroid. Impression poor. Double mould.

a: S. Slipped. Missing: back half. 3.3 cm. M 16130.

## 2. SQUATTING FIGURES

See also the bone and alabaster figurines, Nos. 1638-1642, 1679-1681, the couple, No. 848, and the hands, arms, and legs, Nos. 1405, 1424-1427, 1436.

Van Buren, *Clay Fig.*, Nos. 369-370, 372, 375; *Iraq*, 4 (1937), Pl. 7, 1-3.

750. Nude girl sitting on a high, rectangular base, presumably with right leg hanging and left tucked up under her body. Shoulders finished off for attachment of separately made arms. Hair rolled back from her face into a knot at nape; high diadem with a point at center front, button earrings, and a torque. Breasts well developed. Double mould; open base. Pl. XLIX, 351.

a: U. Two lines of red paint around neck. Slipped. Missing: right leg; left lower leg; one side and front of base. 22.6 cm. M 16091.

751. Nude boy, seated on a high, square plinth, with right knee drawn up and left leg tucked under him, right hand on knee (palm up?) and left hand on thigh. Three-pointed headdress, left point of which is pared away, and probably button earrings. Same sharp features as have



Nos. 691, 708-709. Modeling summary. Double mould; open base.  
Pl. XLIX, 352.

- a: III, 305, in mud brickwork, highest occupation level. Traces of lime wash. Unslipped. Missing: front surface of base, including toes of both feet. 13.5 cm. M 14341.  
b: III, 136. Unslipped. Missing: right arm from above elbow; right hip and leg; left lower leg; parts of base. 13.1 cm. M 14511.  
c: TT 17, 3 ft. below surface. Unslipped. 6.6 cm. M 15870.

752. Nude boy sitting in same position as No. 751, on a fairly high base. Figure small and very crudely modeled, so that face looks like that of a bearded old man. Single mould.

- a: II, 91. Unslipped. 4.1 cm. B (reg. 6249).

753. Nude, seated boy, presumably of same type as No. 751, except that his right hand has palm up. Faint ridge at base of neck, which suggests a torque or neckline of a garment, is probably accidental, though there may be a cloak over his left shoulder, as in Nos. 765-770. Modeling summary. Double mould; open base; back not worked.

- a: PP 5, 3 m. below surface. Traces of lime wash, with bright pink coloring on neck. Slipped; slip appears thinner on front. Missing: head and neck; part of base. 12.1 cm. B (reg. 7088).

754. Nude, seated boy of same type as No. 753, except that hair is braided. On front half left forearm and hand either did not receive impression of mould or were rubbed away before firing. Double mould; back summarily worked; open base.

- a: III, 145. Slipped. Missing: head. 8.9 cm. M 14280.

755. Head and bust of nude boy with his right arm by his side, the hand being held with palm up. Probably he was seated in same position as Nos. 751-754. Hair gathered into a braid which begins at occiput; thick wreath. Impression blurred. Double mould.

- a: III, 42. Slipped. Missing: below waistline in front, including left arm; everything but head in back. 8.7 cm. M 14507.

756. Nude boy sitting on a moderately high base, with right leg hanging down and left leg tucked under his body, right hand resting, palm up, on his knee, and left hand on his chest (holding some object?). Double mould; open base.

- a: III, 197. Unslipped. Missing: head; all of back half but a little of base. 7.6 cm. M 14500.

757. Nude, seated boy of same type as No. 756, except that his right hand rests, palm in, on outside of his thigh. Double mould; open base; back summarily worked.

a: U. Traces of lime wash, with pink coloring. Slipped. Missing: head and neck. 5.2 cm. M 15675.

758. Nude, seated boy of same type as No. 756, with right hand on his knee and left on his chest. Figure smaller than most of the others of this type. Double mould.

a: II, 115. B (reg. 11021).\*

759. Nude boy sitting with his hips in frontal position and his body above waistline twisted sharply around to his left. Figure is finished off at shoulders and at groin for attachment of separately fired arms and legs. Clumsiness of figure and abnormal thickness of neck suggest that it was a miscasting, never completed. However, there are traces of lime wash. Double mould; a large, circular hole in base.

a: II, 90 (III ?), sub. Unslipped. Missing: head; arms; part of right side; legs. 14.6 cm. M 15003 A.

760. Torso of nude boy (?), finished off at shoulders for attachment of separately fired arms. Heavy roll, like a torque, at base of neck. Plaster adheres around right shoulder stump. Double mould; made without arms.

a: TT 4, I, C 2. Unslipped. Missing: head; arms; below waistline. 11.1 cm. M 15042.

761. Torso similar to No. 760, but finished off at base of neck as well. Double mould; made without arms and head.

a: S. Slipped. Missing: head; arms; legs. 9.0 cm. M 16115.

762. Fragment of torso and legs of nude boy of same type as Nos. 760-761. *b* wears anklets. Double mould.

a: II, 112. B (reg. 3977).\*

b: II, 112. B 16958.\*

763. Legs, with part of a base, of nude boy, seated in same position as Nos. 751-754. He wears anklets. Double mould.

a: III, 134. Traces of lime wash, with pink coloring. Slipped. Missing: back half. 8.0 cm. M 14292.

764. Legs of nude boy, seated in same position as Nos. 751-754, but without the base. Plaster adheres between legs on under side. Double mould.

a: ?, 38. Slipped. 4.7 cm. M 15896.



765. Semidraped boy sitting with right knee drawn up and left leg tucked under his body, left arm at his side, and right hand on his knee. Chlamys, which is fastened on his right shoulder and covers his left shoulder and arm; thick wreath over longish, curly hair. Double mould.  
*a*: III, 122. Missing: right hand; feet. B 16959.\*
766. Semidraped boy seated in same position as No. 765, on a rectangular base. Chlamys covers his left shoulder and arm. Double mould.  
*a*: III, Str. 36. Missing: head. B 16956.\*
767. Torso of semidraped boy, similar to Nos. 765-766. Chlamys covers his left shoulder and arm. Double mould.  
*a*: II, 246, in mud brickwork. Traces of lime wash, with pink coloring. B (reg. 10353).\*
768. Semidraped boy sitting with right leg hanging down; presumably his left leg was tucked up under his body, as in Nos. 756-757. Shoulders finished off for attachment of separately moulded arms. Tiny cloak (chlamys?), fastened on right shoulder, like one worn by No. 770. Double mould.  
*a*: U. Traces of lime wash, with pink coloring. Slipped. Missing: head and neck; top of left shoulder; left leg; right lower leg and foot; back half. 18.1 cm. M 16223.
769. Torso of semidraped boy, probably seated with his legs in same position as in No. 768. Arms, now detached, made separately and joined with plaster, traces of which remain on right arm. Left hand holds a pomegranate. Chlamys, which is fastened on right shoulder. Double mould.  
*a*: I, 237 (II?). More lime wash, colored pink, remains than usual. B 17413.\*
770. Semidraped boy, presumably seated in same position as No. 768. Body finished off just below shoulders for attachment of separately moulded arms; some of white plaster by means of which they were attached still adheres. Three-pointed headdress, button earrings, and a tiny, scarflike cloak fastened on his right shoulder. Quite fat. Double mould; made without arms. Pl. XLIX, 353.  
*a*: III, 134. Traces of lime wash, with pink coloring on cloak. Unslipped. Missing: separately moulded arms; legs. 13.4 cm. M 14578.
771. Draped boy (?) sitting with right leg hanging down and left drawn up. Figure finished off at shoulders and base of neck for attachment of

separately fired arms and head. Knee-length, unbelted tunic, and anklets. Double mould; made without arms and head, which were added after firing.

a: II, 65, sub. Missing: above waistline. B 17074.\*

b: TT 4, Ia, D 3. Slipped. Missing: head; arms; part of front of body; right foot. 20.0 cm. M 14859-14876.

772. Draped little girl, sitting with right leg thrust forward, left leg drawn up under her, and arms extended, right hand palm up. Very abbreviated, round-necked, short-sleeved tunic with a thick roll like a torque at neck and slanting folds in front. Garment is made of "mortar mix" (see pp. 11, 15) applied to figurine after firing, and is now black, but presumably was originally coated with lime wash and colored. Hair dressed smoothly over top, with a thick puff extending from ear to ear behind and a rosette at each end; surface of roll and of hair below diadem patterned with cross-hatched grooves. Diadem with a tassel suspended from center, button earrings, and a bracelet on each wrist. Her parted, smiling lips have deep dimples at corners, and her neck is long, with horizontal creases. Modeling extremely summary except on head. "Mortar mix" thickened into a flat base so that figure will sit firmly on edge of a stand or a shelf; in this base there is a circular hole, which may have been used to fasten figure securely in place. Double mould; body, head, arms, and legs made and fired separately. Pl. L, 354.

a: I, 77 (found with No. 773). Traces of lime wash on legs, with two red bands, perhaps straps of a sandal, on inside of left foot. Unslipped; head fired yellower than the other parts. Missing: left hand and wrist; right knee; parts of garment. Broken into a number of pieces and mended. 42.2 cm. M 16116.

773. Draped boy seated in same position as No. 772, to which he is the companion piece; he holds a pomegranate in his left hand. Bracelet on his left wrist. Hair arranged in a thick roll extending from ear to ear behind, with a small rosette at each end; surface of this roll and of hair above forehead has an incised gridiron pattern. Diadem set rather far back from forehead; it consists of two bands with transverse grooved lines between; below it at center of forehead is an ornament like the Egyptian horns and disk of Hathor, except that "disk" is bud-shaped. Button earrings. Face round and lips parted. Double mould; body, head, arms, and legs made and fired separately. Pl. L, 355-356.

a: I, 77 (found with No. 772). Traces of lime wash, with dark red coloring on back of head. Torso slipped; head and limbs unslipped (see p. 16). Missing: right arm. Bottom of neck broken



off, so that head and torso do not join, but the two were found together, and must be parts of same figurine. B 17072.\*

774. Child sitting on a moderately high, rectangular base, with right leg hanging down, left tucked up under his body, and left hand on his knee. Right shoulder and neck finished off for attachment of a separately made arm and head. Lumps of white plaster adhere in crotch, by right ankle, and on right shoulder, and these, together with white lime slip remaining on body, indicate that a garment was added as in No. 772, skirt and edges being built up of white plaster and parts which lay smoothly over body being done in lime wash, the whole then being painted. Bracelet on right wrist. Double mould.

a: II, 134 (III?). Slipped. Missing: separately made head and right arm; left hand; left thigh, knee, and calf; right foot and part of base. 19.4 cm. M 16214.

775. Draped child (girl?) sitting with right leg hanging down and left leg tucked up under body; position of arms uncertain. Garment was added, as in No. 772, but by means of white plaster and lime wash: plaster adheres underneath, where it makes a flat base; on right knee; in groin; around neck, where it makes a thick roll like a torque, with a groove where head was joined; and around arm stumps, in right one of which there is a depression for insertion of a separately fired arm, and in left one of which part of such an arm is preserved; lime wash remains on parts of body where garment would cling tightly. Double mould; made without head and arms, which were added after firing; a hole in base as in No. 772. Pl. I, 357.

a: II, 37. Traces of bright pink coloring where lime wash of garment remains. Unslipped. Missing: head; arms; right leg below knee. 20.7 cm. M 16120.

776. Torso of a seated girl (?) similar to No. 775. Probably garment was made of white plaster. Double mould; arms (and head?) made separately and joined with plaster.

a: II, 174, in mud brickwork. Missing: head; arms; legs. B (reg. 6120).\*

777. Draped boy sitting with right shoulder lowered. Body finished off at base of neck, at shoulders, and below groin for attachment of separately fired head, arms, and legs, which were probably affixed with plaster. White plaster is built up into a thick roll, like a torque, around neck, and into a skirt over and between legs, and is quite thick over the right shoulder; rest of surface of body was covered with a thick lime wash.

Thick layer of plaster allows figure to sit firmly. Double mould; made without head, arms, and legs. Pl. XLIX, 358.

a: II, 37. Pink coloring on plaster and lime wash on garment. Unslipped. Missing: head; arms; legs. 16.7 cm. M 15646.

778. Torso of a draped boy, similar to Nos. 773, 777. Garment made of white plaster. Double mould; head and arms made and fired separately and joined with plaster.

a: II, 37. Traces of pink coloring. Missing: head; part of left arm. B (reg. ?).\*

779. Torso of a seated boy, similar to Nos. 777-778, with right hand on his knee. Tunic or cloak; thick wreath. Double mould.

a: II, 146, below floor. Missing: left leg; right foot. B (reg. 9403).\*

780. Draped baby boy sitting with right knee drawn up, left leg tucked under him, and hands on his knees, looking down to his left. Nomad costume, with an open-necked tunic, and a pointed cap over shoulder-length hair. Face chubby, smiling. Grooved lines indicate transverse folds in trousers. Double mould. Pl. XLIX, 359.

a: TT 4, 1a. Slipped. Missing: base. 4.6 cm. M 15890. Waterman, *Prelim. Rep.*, Pl. 8, 19.

### 3. FIGURES PLAYING WITH BIRDS, ANIMALS, AND GRAPES

Van Buren, *Clay Fig.*, Nos. 368, 373-374, 376, 568-569 (Nos. 373, 376 = Legrain, *T. G. Nip.*, Nos. 149 and 125, 123).

781. Little girl with bird. She stands on a square plinth, clasping bird to her body with both hands. Long chiton with belted kolpos, bordered neckline and armholes, and short, puffed sleeves which must have been attached to an undergarment. Hair gathered into a braid, which falls to waistline. Folds of chiton reworked after casting. Double mould; seams more carefully disguised than usual. Pl. XLIX, 360.

a: TT 4, I or II (?6 ft.), G 7. Slipped. Missing: head; front half below waistline. 8.0 cm. M 15840.

782. Nude boy holding bird in crook of his left arm. His right arm hangs by his side.

a: U. Slipped. Missing: head and neck; legs. 4.2 cm. M 15841.

783. Semidraped boy holding bird. He stands with bird perching on his left thigh, touching its back with his left hand. Cloak, which falls



diagonally across his body from fastening on right shoulder, ends hanging straight at his right side and draped over his left arm. Single mould.

a: TT 4, U. Slipped. Missing: head and upper part of torso; right arm; left upper arm; legs below knees. 8.9 cm. M 15563.

784. Draped boy holding cock. He clasps bird to his body with his left arm, and his slightly flexed right arm hangs at his side. Short-sleeved garment with V-shaped neckline; thick wreath with stippled surface, bound in front, on his curly hair. Double mould.

a: III, 32, sub (IV). Slipped. Missing: legs; back half. 5.8 cm. M 14406.

785. Draped boy holding bird against his side with his left arm. Dress indistinguishable. Tall, pointed cap. Features sharp. Double mould. Pl. XLIX, 361.

a: II, 4. Traces of lime wash. Unslipped. Missing: left arm and shoulder; below waistline. 7.4 cm. M 14105.

786. Boy (?) holding cock against his body with his bent left arm, supporting its body with his hand. Short-sleeved garment with round neckline. Double mould; back summarily worked.

a: S. Unslipped. Missing: head; right arm from above elbow; below waistline. 4.4 cm. B (reg. 4864).

787. Head and bust of boy who clasps bird to his left shoulder with both arms, and looks up to his right. Short hair and three-pointed headdress. Impression blurred. Double mould.

a: TT 31, 3 m. below surface. Slipped. Missing: below waistline in front; all but head in back. 6.1 cm. B (reg. 7133).

788. Young boy (?) holding bird. He stands (?) and supports bird's body with his left hand, grasping its neck with his right. Short-sleeved garment with V-shaped neckline. Double mould.

a: U. Slipped. Missing: head; legs. 4.0 cm. M 15837.

789. Nude boy playing with bird. Group stands on a low base. Bird in profile to the right, and boy is coming up behind it, reaching out with his left hand to grasp its neck and with his right to touch its back; his left leg, bent at knee, in profile, and his body and right leg probably in frontal position, as in No. 790. Double mould.

a: TT 18, 45 cm. beneath surface. Slipped. Missing: head; upper arms; body; right leg. 9.5 cm. M 16094.

790. Nude boy playing with bird. Group stands on a low base. Bird in profile to the right, and boy appears to be half seated on its tail, with

his torso and right leg in frontal position and his flexed left leg in profile, grasping bird's body with both hands. Blurred impression from a carelessly made mould. Clay between boy's legs not cut away. Double mould; back not worked. Pl. LI, 362.

a: I, 235, in mud brickwork. Slipped. Missing: boy's head and neck. 8.8 cm. M 16486.

791. Nude boy playing with bird. Group of same type as No. 790, but smaller. Double mould.

a: TT 4, III, 1. Slipped. Missing: below waistline. 6.0 cm. M 15842-15843.

b: TT 15. Unslipped. Missing: boy's head and legs; bird's head. 4.1 cm. M 15860.

c: S. Slipped. Missing: boy's head and lower legs; bird's head. 5.2 cm. M 15864.

792. Nude boy riding on back of bird, which is in profile to the right. Boy lies on his left side along bird's back, with his arms around its neck. Three-pointed headdress, left point of which is pared away; button earrings; bracelets on his wrists. Cylindrical base, on which bird's legs are modeled in relief. Double mould; open base. Pl. LI, 363.

a: I, Str. 10. Traces of pink wash on boy's flesh and of green one on bird. Unslipped. Missing: bird's bill and tip of its tail; parts of base. 9.8 cm. B (reg. 4825).

Cf. Van Buren, *Clay Fig.*, No. 376 (= Legrain, *T. C. Nip.*, No. 123), which is headless, but appears to be of the same type; it too has red and green coloring.

793. Nude boy riding on back of bird, which is in profile to the right. He reclines on his left side, with his right leg extended on top of his left and his arms around bird's neck. Bracelets on his wrists. Bird's legs worked in relief against conical base. Double mould; open base.

a: II, 96. Traces of lime wash. Slipped. Missing: boy's head, neck, shoulders, and left hand; bird's head and neck. 8.5 cm. B (reg. 6527).

794. Nude boy (?) riding on back of bird, which is in profile to the right. He sits astride, with his arms around its neck. Cylindrical base, on which bird's legs are not indicated. Modeling summary. Double mould; open base.

a: II. Slipped. Missing: boy's head and neck; bird's head. 6.6 cm. B (reg. 5215).

795. Fragment of a plaque with nude boy, apparently playing with bird. He is in three-quarter profile to the right, bending over, with his arms



stretched downward to the bird, of which little remains; his head is turned to frontal position, and he wears a thick wreath. Raised band at right edge of plaque. Single mould.

*a*: III, Str. 32. Missing: boy's legs; most of bird. B 17042.\*

796. Nude seated figure holding bird. Probably a child, sitting on a low stool and leaning forward with knees spread apart and feet close together, holding bird on his lap with its head to the left. Impression blurred. Double mould; open base. *a* and *b* are from same mould. Pl. LI, 364.

*a*: TT 4, Ia, B 7. Slipped. Missing: head; toes. 4.6 cm. M 15159.

*b*: U. Slipped. Missing: head; toes. 5.4 cm. M 15155.

797. Seated figure holding bird. Type similar to that of No. 796, but seat is higher, feet rest on a low footstool, and figure is clothed in a short-sleeved, round-necked garment, which reaches to ankles and hangs in curving folds between knees. Double mould; back summarily worked; open base.

*a*: II, 198, in mud brickwork. Slipped. Missing: head; right shoulder. 7.7 cm. M 16225.

798. Nude boy holding bird (?). He sits with right knee drawn up and left leg tucked under his body, clasping bird to his breast with both hands. Two ribbons or braids hang down his back. Double mould.

*a*: II, 76 (III ?), below floor. Missing: head. B 16955.\*

799. Semidraped boy holding bunch of grapes. He stands with left leg advanced and right arm bent, grasping stem of bunch, which falls over his right hip. Cloak fastened on his right shoulder by a circular brooch. Modeling summary; clay between legs not cut away. Double mould; back not worked.

*a*: TT 4, III, Z 2. Slipped. Missing: head; left arm and side of body; right leg below knee; most of left leg. 7.3 cm. M 15585.

800. Draped child holding bunch of grapes. Youthful, presumably male, figure sits on a low, benchlike base, with right leg hanging down and left leg drawn up, clasping large bunch of grapes to his left shoulder with both hands. Knee-length, short-sleeved tunic; torque; bracelets on his wrists. Modeling crude; feet mere stumps; divisions between fingers indicated by incised lines. Hollow; front half made in a single mould and back shaped by hand; open base. *b* and *d* are from same mould. Pl. LI, 365.

*a*: II, 68, sub. Bitumen on break. Slipped. Missing: head. 9.3 cm. B (reg. 7216).

*b*: II, Str. 10. Unslipped. Missing: head. 8.7 cm. M 16424.

- c: TT 4, Ia or b (?4 ft.), D 3. Unslipped. Missing: all but part of bust, with hands and grapes. 4.1 cm. M 15861.
- d: U. Slipped. Missing: head. 8.2 cm. M 16058.
801. Fragment of same type as No. 800, but cast from a larger mould. On this example the short sleeves and the bracelets are more clearly modeled. Double mould.
- a: U. Slipped. Missing: all but bust. 4.5 cm. M 14291.
802. Boy holding bunch of grapes. Type presumably same as that of Nos. 800-801. Button earrings; curly hair falls to his shoulders and has a sort of crest extending along central part from forehead to occiput. Face chubby and baby-like, with parted lips. Double mould.
- a: I, 199 (II). Slipped. Missing: from front half, all but head; from back half, all but head, shoulders, left arm, and part of bunch of grapes. 6.4 cm. B (reg. 4081).
803. Fragment of a plaque with nude baby seated in profile to the right, holding bunch of grapes beside his left shoulder and head, which is turned to front. Thick wreath with stippled surface, bound in front. Raised band, with extended corner, around edge of plaque; suspension hole above grapes. Single mould. Pl. LI, 366.
- a: TT 4, Ia, B 6. Slipped. Missing: part of left leg. 6.7 cm. M 15835.
- b: Found on surface, near site. Slipped. 5.6 cm. M 15004 A.
804. Nude boy holding bird and bunch of grapes. He clasps grapes to his body with his bent right arm, and head and breast of bird are visible at his left side. Double mould.
- a: TT 4, Ia (?3 ft.). Slipped. Missing: head; left arm; legs; back half. 4.1 cm. M 15867.
805. Seminude boy playing with goose and bunch of grapes. He sits on a low stool, clasping grapes to his chest with his right arm; goose stands at his right side and reaches up to peck fruit. Boy wears a cloak, fastened beneath his chin by a circular brooch. Legs unduly short and thin. Double mould; back summarily worked.
- a: TT 4, IV, E 5. Slipped. Missing: boy's head and neck, and left foot and ankle; lower part of stool. 8.7 cm. M 15844. Waterman, *Prelim. Rep.*, Pl. 9, 32.
806. Mould for front half of seated figure, probably a child holding bunch of grapes against its body with its left arm and bird with its right. A lump between knees and a pipelike something reaching from mouth to



chest, which appear in cast, are due to defects in mould, which may have been discarded because of them. Pl. LI, 367.

a: II, 50, sub. Unslipped. Greatest length of mould, 6.4 cm.  
M 14022.

807. Fragment of a plaque with nude baby boy riding on back of bird and holding bunch of grapes. Bird in profile to the left; boy sits in profile to the right, with his shoulders and head turned to frontal view; he places his right hand on bird's back and holds grapes by their stem in his outstretched left hand. Short, curly hair. Laughing. Single mould. Pl. LI, 368.

a: I, 206. Slipped. Missing: bird's feet and tip of its tail. 7.7 cm.  
M 16164.

808. Nude boy with fox (?) and bunch of grapes. Seated on a square plinth, with left leg hanging down and right tucked under him, holding grapes by their stem beside his left knee and grasping animal around its neck with his right arm, so that its head and forepaws are in front of his right hip. Torque. Double mould. Pl. LI, 369.

a: I, 33 (II?). Traces of lime wash. Unslipped. Missing: head, 7.9 cm. B (reg. 4119).

809. Nude boy sitting on a base which rests on a rectangular plinth, with left knee drawn up, right leg tucked under his body, left hand on his thigh, and right arm clasping an indistinguishable object to his body. Double mould.

a: III, 40. Missing: head and shoulders. B (reg. 9686).\*

810. Lower left-hand corner of a plaque with animal suckling infant. Animal, which has a short, stubby tail, is in profile to the right. Infant sits, also in profile to the right, with his face upturned and his right hand raised to grasp animal's udder. Plaque has a raised border and a rough background. Impression poor. Single mould.

a: TT 4, Ib, C 2. Traces of red wash on infant's legs and arm. Slipped. 6.2 cm. M 15838.

811. Fragment of a plaque with animal suckling infant. Animal stands in profile to the right, with its forefeet on a higher level than its hind feet, and its long neck stretched upward. Infant crouches in profile to the left, with his face upturned and his arms stretched up to grasp animal's udder. Single mould. Pl. LI, 370.

a: II, 157. Unslipped. Missing: animal's head, forelegs, and tail; infant's feet. 8.9 cm. M 14001.

## 4. EROTES

See also Nos. 842-843.

*Iraq*, 1 (1934), Pl. 15a.

812. Eros. Chubby child, winged, standing with head turned slightly to his right and arms stretched down to the sides. There appears to be some drapery over his left shoulder, indicated by incisions made after removal from mould. Short, curly hair, with a tuft over center of forehead. Smiling. Double mould; made without arms and wings, which were shaped by hand and added before firing. Pl. LII, 371.

a: U. Pale greenish clay, more porous and lighter in weight than usual; slipped. Missing: arms from above elbows; part of surface of chest; all but stumps of wings; part of back; left leg; right leg below knee. 8.6 cm. M 15581-15851.

813. Eros. Of same type as No. 812 and perhaps from same mould, but arms and wings were not added before firing. Impression clearer and shows deep dimples at corners of mouth. Hair combed up into a sort of crest which extends from middle of forehead to occiput. Double mould; made without arms.

a: II, 145. Pale greenish buff body; slipped. Missing: arms; wings; right leg; left leg from above knee; back half. 9.0 cm. B (reg. 5774).

b: S. Unslipped. Missing: all but head and bust. 4.3 cm. M 14087.

814. Eros. Young boy, nude and wingless, moving forward with right leg advanced, looking up to his left; from fragments remaining it would seem that his left arm had been stretched out sideways and his right one extended downward. Hair short and curly; thick wreath with stippled surface, bound at front and sides. Smiling. Double mould; made without arms, which were shaped by hand and added before firing. Pl. LII, 372.

a: II, 77, sub (III). Traces of red wash on back and hair. Unslipped. Missing: arms; legs from above knees. 11.7 cm. B (reg. 7026).

815. Eros. Young boy, nude and wingless, standing (or flying?) and looking down to his left, with flexed left leg advanced, torso swung into an S-curve, right arm stretched downward, and flexed left arm extended sideways. On his short, curly hair he wears a thick wreath with stippled surface, bound at front and sides. Double mould; made without arms, which were shaped by hand and added before firing. Pl. LII, 373.

a: TT 4, III, 15. Slipped. Missing: left arm; right arm from above elbow; right leg below knee; left foot and ankle. 11.0 cm. M 15899.



816. Eros. Chubby, very young child, with small wings, standing with hands on his hips. Nude except for a fold of drapery over his left forearm; thick wreath on his short hair. Smiling. Small hole cut through plaque on each side of his body near hands. Single mould. Pl. LII, 374.  
*a*: II, 157, sub. Unslipped. Missing: hands; part of right wing; legs. 4.0 cm. M 16267.  
 Almost identical is a figure found at Barghuthiat (*Iraq*, 1 [1934], Pl. 15a = *Ill. Lond. News*, 183 [Aug. 19, 1933], 288, fig. 7).
817. Eros. Of same type as No. 816, except that a chlamys is draped over his left shoulder and fastened in front. Hole cut through body from side to side on a level with hips. Single mould.  
*a*: III, 222. Missing: legs. B 17344.\*
818. Eros. Nude young boy, winged, standing with left leg flexed, leaning to his left, with right hand on his hip; his left elbow may have rested on a pedestal. Thick wreath on his head. Impression faint. Single mould.  
*a*: TT 4, 1a, C 2. Slipped. Missing: left side of head; left shoulder, arm, and wing; part of right wing; lower legs. 6.6 cm. M 15560.
819. Eros. Nude young boy, winged, standing with right arm at his side and left either extended sideways or raised to his head. Heavy wreath. At his left side some background remains; perhaps there was another figure adjoining. Double mould; back not worked.  
*a*: III, 32, sub. Slipped. Missing: most of left arm; left wing; legs below knees. 5.4 cm. M 14123.
820. Eros. Young child, winged, standing with left arm at his side and right extended sideways. Nude except for a cloak fastened on his right shoulder. Thick wreath on his short hair. Incised technique for drapery, hair, and wing feathers. On *a* a hole is cut through plaque from side to side at hips. Single mould. *a*, *b*, and the head, No. 828, may be from same mould. Pl. LII, 375.  
*a*: II, 58, sub. Good deal of lime wash remains, with pink coloring. Slipped. Missing: left foot and ankle. 7.4 cm. M 16326.  
*b*: S. Slipped. Missing: face; right arm; part of left arm; legs below knees. 6.4 cm. B (reg. 4862).
821. Eros(?). Young boy with right arm extending sideways and a wing apparently springing from it. Diadem over hair which is parted in the middle. Face almost like a woman's. Impression faint. Double mould.  
*a*: U. Slipped. Missing: all but head and right arm and wing. 3.8 cm. M 15223.

822. Eros (?). Nude, youthful figure, winged, with body twisted sharply at waist, arms held away from body, and head turned up to his left. Thick wreath on head; apparently bunches of hair on shoulders. Face feminine. Double mould.

a: III, 134. Slipped. Missing: forearms; parts of right wing; below waistline; back half. 4.7 cm. M 14360 A.

823. Eros. Young boy with left arm at his side, winged. Hair of shoulder length, parted in the middle with a ridge on each side of part. Slanting eyebrows; smiling expression. Incised technique for hair. Double mould. Pl. LII, 376.

a: II, 136 (III ?), in mud brickwork. Slipped. Missing: all but head with part of background above it, part of left wing, left shoulder and upper arm, and left side of chest. 7.1 cm. M 14405.

824. Head and bust of Eros. Young boy, winged, and nude except for a cloak draped around his shoulders. Double mould.

a: TT 4, III (? 15 ft.), C 2. Slipped. Missing: all but head, left shoulder and side of chest, and lower part of left wing. 5.4 cm. M 15214.

825. Eros. Young boy, winged, standing (?) with right arm by his side and left hand raised to his head. Nude; short hair, on which is a crown or a heavy wreath. Facial type Oriental. No indication of left wing between left arm and head. Single mould. Pl. LII, 377.

a: III, 304. Bitumen on break. Slipped. Missing: right forearm and hand; below waistline. 6.8 cm. M 16161.

826. Eros. Young boy, winged, standing (?) with right hand raised to his head. Nude; hair falls in bunches to his shoulders and is crowned by a low diadem. Right wing not indicated between arm and head. Double mould.

a: S. Unslipped. Missing: all but head, left wing, arm, and side of chest, and right arm. 3.8 cm. M 15841.

827. Eros. Young boy, winged, standing with right arm raised sideways, a pomegranate (?) in the hand; action of left arm not altogether clear from photograph. Nude except for a chlamys, which is fastened by a circular brooch on his right shoulder and draped around his left arm. Hair parted in the middle, with a tuft over center of forehead. Double mould. Pl. LIII, 378.

a: III, 75. Traces of lime wash. Missing: right leg; left leg from above knee. B 16974.\*



828. Eros. Only head and left wing preserved; of same type, and perhaps from same mould, as No. 820. Single mould.

a: TT 4, III, 15. Slipped. 3.4 cm. M 15849.

829. Head of Eros; winged. Chubby face of very young child; braided hair, on which is a thick wreath with stippled surface, bound in front. Double mould.

a: I, North Court. Unslipped. Missing: all but head and part of each wing. 3.7 cm. M 16506.

830. Head of Eros; winged. Hair rather short and curly, with a tuft over center of forehead. Style Oriental. Double mould.

a: II, 97. Slipped. Missing: all but head and part of right wing. 2.6 cm. B (reg. 5222).

831. Head of Eros; winged. Face almost obliterated. Double mould.

a: III, 24, in filling above Grave 198. Traces of lime wash. Missing: all but head. B (reg. 8410).\*

832. Eros. Nude, very young boy, wingless, with chubby, laughing face. Head tilted back over his left shoulder; arms must have been outstretched. Torso finished off at shoulders for addition of separately fired arms, which were joined by means of white gypsum plaster built up around shoulders to form a flat joint for attachment of right, and a socket for attachment of left, arm. Hair short and curly, with a tuft over center of forehead; head is pared away in back, and hair was probably built up with plaster. Double mould; venthole in back. Pl. LIII, 379.

a: I, Str. 36, sub (II). Thick lime wash covered surface of both clay and plaster and was tinted pink. Slipped. Missing: below waistline; arms. 11.8 cm. B (reg. 6019).

833. Eros. Nude, winged, very young boy with chubby, laughing face. Shoulders finished off for attachment of separately made and fired arms; probably right one was stretched forward and left held close to the side. Wings appear to have been added, like arms, after removal from mould. Button earrings; thick wreath with stippled surface on his head and another around his neck. Double mould. Pl. LIII, 380.

a: II, 69. Unslipped. Missing: below bust; arms; wings. 6.6 cm. B (reg. 5777).

834. Eros. Nude, very young child, wingless, with head flung back and left arm stretched backward. Torso finished off below left shoulder and

perhaps below right, for attachment of separately fired arms. Hair short. Double mould.

a: II, 93. A large amount of thick lime wash, now badly decomposed, remains. Unslipped. Missing: arms; below waistline. 8.0 cm. M 16272.

835. Head and bust of Eros. Nude young child, wingless, with head thrust forward. Hair falls to his shoulders, with a tuft over center of forehead and a ridge on each side of central part. Smiling. Double mould; made without arms.

a: II, 159, in mud brickwork. Slipped. Missing: arms; below bust. 5.5 cm. M 14135.

836. Eros. Nude young boy, winged, with head in frontal position, body turned to his left, and arms stretched out as if grasping something; probably he was riding on back of an animal or a bird. Thick wreath. Double mould; back summarily worked; venthole in back. Pl. LIII, 381.

a: TT 4, IV, 4. Slipped. Missing: all but head, shoulders, and arms in front; below waistline in back. 4.8 cm. M 15872.

837. Eros. Nude young boy, winged, and, like No. 836, presumably riding on back of an animal or a bird. Curly, shoulder-length hair. Double mould.

a: TT 4, I. Slipped. Missing: arms below elbows; below waistline. 5.6 cm. M 15853.

838. Eros. Nude baby boy, winged, seated in profile to the right, with knees drawn up, head tilted back, and hands under his chin. Figure moulded in relief on an inverted U-shaped panel, lower corners of which are broken away; panel has a raised border around edge, over which tip of wing extends. Hollow; front half made in a single mould and back shaped by hand. Pl. LIII, 382.

a: II, Str. 32. Unslipped. 6.2 cm. M 16560.

#### 5. RATTLES

See also No. 20.

Van Buren, *Clay Fig.*, Nos. 53, 191, 570 (Nos. 53, 191 = Legrain, *T. C. Nip.*, Nos. 136, 137 and 135); Toronto, Royal Ontario Museum, D 1272.

839. Rattle in form of head and bust of child, who holds an indistinguishable object (castanet?) against his chest with each hand. Three-pointed headdress with a tuft in central peak, button earrings, a torque, and



bracelets on each wrist. Forehead receding and nose and chin sharply pointed. Inside are three clay balls. Double mould. Pl. LIII, 383.

a: I, 87. Slipped. Missing: tip of nose. 9.0 cm. M 16144.

840. Rattle similar to No. 839, except that right hand clasps a small bird and left a round object. Heavy torque, and bracelets on his wrists. Double mould.

a: II, 205. Unslipped. Missing: head. 5.1 cm. M 15016.

841. Rattle similar to No. 839, with bust spreading into a deeper, cone-shaped base, on under side of which is a circular depression. Hands placed on breasts or abdomen; arms disproportionately short. Three-pointed headdress, possibly earrings, and a heavy torque. Features sharp, as in No. 839. Pebbles or lumps of clay inside to make the rattle. Double mould; back not worked. Pl. LIII, 384.

a: I, 214. Traces of lime wash. Pale greenish clay; unslipped. 9.3 cm. B (reg. 4491).

## XII. COUPLES

See also the women with children, Nos. 42-73, the pairs of musicians, Nos. 589-603, and the reclining group, No. 631.

Van Buren, *Clay Fig.*, Nos. 283, 339-342, 711, 1096-1099 (Nos. 340, 711, 1098 = Legrain, *T. C. Nip.*, Nos. 127, 102, 126); Pillet, *Exp.*, fig. XXV; *Liv. Ann.*, 19 (1932), Pls. 67, 23, and 68, 1; Toronto, Royal Ontario Museum, DA-1276.

842. Eros and Psyche. They stand side by side, Eros at the left, with legs in frontal position, the inner ones advanced, and turn to face each other and kiss, with arms around each other's shoulders. Both are nude, but Psyche has a himation wrapped around her legs. Her wavy hair arranged in a knot at back of her head. Double mould; back summarily worked. Pl. LIV, 385.

a: II, 223 (III?). Unslipped. Missing: lower legs and feet. 9.8 cm. B (reg. 5836).

For a similar type cf. Van Buren, *Clay Fig.*, No. 1098 (= Legrain, *T. C. Nip.*, No. 126).

843. Eros and Psyche. Group similar to No. 842, but Eros' left arm is around Psyche's waist, and he touches her face with his right hand; her arms hang at her sides. He has wings, and possibly a mantle which covers his back; she wears a himation wrapped around her legs. Double mould; back summarily worked; venthole in back.

a: TT 4, III, 14. Slipped. Missing: lower legs of both; Eros' wings. 9.2 cm. M 15280.

844. Draped female and nude male figure standing side by side, man at the right, on a low base, with inner legs advanced. Woman wears a long chiton with kolpos. Style Greek. Single mould. Pl. LIV, 386.  
*a*: II, sub. Greenish buff body; unslipped. Missing: both figures above waistline; youth's left hip, ankle, and foot. 10.5 cm. M 16463.
845. Draped woman and nude youth standing side by side, man at the right, on a low, rounding base, with right legs advanced. Woman wears a chiton with kolpos. Single mould.  
*a*: TT 4, II or III (? 10 ft.), B 4. Slipped. Missing: both figures above waistline. 9.2 cm. M 15821.
846. Nude male and draped female (?) figure standing side by side, woman at the left, on a low, rounding base; man's left leg is flexed and his right hand, holding a triangular object (a bunch of grapes?), rests on his thigh; at his left side an end of drapery hangs to the knee. Only a piece of drapery at left side and bottom of woman's chiton remains. Modeling of feet and hands crude, with incised lines to mark divisions between fingers and between toes. Double mould.  
*a*: III, Str. 36. Slipped. Missing: all but base, legs, and right hand of man, and all but a little of hem of woman's chiton. 10.1 cm. M 15540.
847. Draped male and female (?) figures standing side by side, man at the left, on a low base. He wears a knee-length tunic with a belt tied in front; other figure wears a garment with a long skirt. Deep vertical grooves, made in part after removal from mould, render the folds of garment. Single mould.  
*a*: II, 62. Slipped. Missing: head and arms of male figure; all but a little of skirt of other figure. 10.6 cm. M 16362.
848. Male and female figures, both nude, sitting side by side on a rectangular base. Both sit with right leg hanging down and left drawn up under body; female figure clasps an indistinguishable object to her left breast. She wears anklets, a bracelet on each wrist, a torque, button earrings, and a diadem over her waved hair. Her right breast, a small applied pellet of clay, is placed too high and too far to the side. Proportions of figures those of children. Double mould; back summarily worked. Pl. LIV, 387.  
*a*: II, 33, sub. Slipped. Missing: boy's head, and his arms and body on front half. 9.0 cm. M 16164.

This group is probably related to the squatting figures, Nos. 750-780, a few of which (Nos. 762*a-b*, 772-773) were found in pairs.



849. Woman sitting on man's lap. He sits on a stool with turned legs, placing his feet on a low footstool with claw (?) feet; group rests on a square plinth; she sits to the left with right arm around his shoulders and left hand holding an edge of himation, which is wrapped around her legs; his left arm is around her shoulders, and he places his right hand on her right breast. His body below waist is wrapped in a himation, an end of which is carried across his back and probably hung in front of his left shoulder. Double mould; venthole in back; back summarily worked; open base. Pl. LIV, 388.

*a*: TT 4, IV (?20 ft.), D 3. Slipped; clay is unusually micaceous. Broken into a number of pieces and mended. Missing: heads and necks of both figures; man's left foot. 18.3 cm. M 15848.

850. Man and woman on a couch, which has four conical legs and a mattress. Man reclines on his left side, resting his left elbow on a cushion and propping his body nearly upright; he is nude. Other figure, presumably a woman, sits near his feet, with her legs hanging over edge of couch; probably she is holding a harp (Type 1<sup>1</sup>), strings of which she plucks with her right hand; she wears a long-skirted garment, which falls in catenary folds between her knees. Double mould, with legs of couch shaped by hand and added before firing; back summarily worked. Pl. LV, 389.

*a*: III, Str. 227. Slipped. Missing: head of reclining figure; all but legs of seated figure; two legs of couch. 7.7 cm. B (reg. 6446).

851. Man and woman on a couch. Of type similar to No. 850, except that man's right arm is around woman's shoulders. He is nude. She holds a harp (Type 1<sup>1</sup>) against her right shoulder and plucks strings with her right hand. Double mould, with legs of couch shaped by hand and added before firing.

*a*: III, 38. Unslipped. Missing: heads of both figures; two legs of couch. 7.5 cm. M 14303.

852. Man and woman reclining on a couch, which has four conical legs and a mattress. Both recline in the usual position;<sup>2</sup> his right arm is around her shoulder. He is nude and holds a bowl in his outstretched left hand. She rests her left elbow on a small, round cushion and holds a harp (Type 1<sup>1</sup>) against her right shoulder, sounding strings with a plectrum in her right hand. Himation wrapped around her legs. Double mould, with legs of couch shaped by hand and added before firing; back summarily worked.

*a*: TT 4 (I?). Slipped. Missing: man's head and shoulders; woman's head; legs of couch. 7.6 cm. M 15249.

<sup>1</sup> See p. 158.    <sup>2</sup> See p. 181.

853. Man and woman reclining on a couch. Of type similar to No. 852, but mattress is thicker and couch shorter, so that woman's legs are disproportionately short. Both figures wear wreaths, bound in front; woman's hair arranged in a pointed knot at back of her head. In contrast to No. 852, style of this group is Oriental. Double mould; with legs of couch shaped by hand and added before firing. Pl. LV, 390.

a: III, 203. Slipped. Missing: part of woman's right arm and harp; three legs of couch and part of mattress. 7.8 cm. M 16098.

854. Man and woman reclining on a couch. They are in the usual position,<sup>1</sup> woman to front and a little to left of man. She holds edge of himation, which is wrapped around her legs, with her right hand; upper part of her body nude; torque, and a bracelet on her right wrist. Of man only torso, nude and very summarily modeled, can be made out. Double mould.

a: I, 11. Slipped. Missing: woman's head; man's head and left arm; back half. 10.6 cm. M 15240.

855. Man and woman on a couch. Man is in profile to the left, resting his left elbow on a cushion, grasping woman's right arm with his left hand, and kissing her; she is in three-quarter back view, with her body twisted sharply around to her right. Both figures are nude, but a piece of drapery covers woman's legs and hangs in a loop which is caught up beneath her body. Single mould. Pl. LV, 391.

a: TT 15, Gate. Slipped. Missing: woman's legs below knees; lower part of couch. 3.9 cm. M 15279.

b: S. Unslipped. Missing: lower part of couch. 3.7 cm. M 15276.

856. Fragment of a group, probably man and woman embracing. Part of nude man's back preserved, leaning toward figure at his right and supporting his weight on his right elbow; left hand of other figure placed on small of his back. Double mould (?). Pl. LV, 392.

a: III, 22, sub. B 27913.\*

### XIII. WOMEN'S HEADS

Unless there is a statement to the contrary, all heads are broken away from bodies.

#### I. WITHOUT ADDED HEADDRESS

*Liv. Ann.*, 19 (1932), Pl. 68, 7.

857. Woman's head. Hair arranged in even waves, rendered by short, curving lines between straight, radiating ones. Features coarse and of Oriental type. Single mould.

<sup>1</sup> See p. 181.



a: I, 139 (II?), in mud brickwork. Slipped. 4.1 cm. B (reg. 4619).

858. Woman's head. Hair parted in the middle and drawn back; waves and strands rendered by broad grooves radiating from forehead, with slanting parallel grooves between. Head and neck elongated, forehead receding, and lower jaw prominent; lips and chin failed to take impression of mould. Tongue relief, with background not cut away between head and shoulders. a-c are from same mould. Pl. LV, 393.

a: II, 129. Slipped. 4.6 cm. M 16294.

b: II, 130. Slipped. 4.5 cm. M 14228.

c: S. Slipped. 4.8 cm. M 15342.

The full lower jaw is like those of the harpist, No. 502, and the riders, Nos. 432-433.

859. Woman's head, like No. 858. Tongue relief, with background not cut away between head and shoulders.

a: III, 104. Bitumen on break. B 17175.\*

860. Woman's head. Hair parted in the middle and drawn back, and wavy strands rendered by incised lines radiating from forehead, with rows of dots between. Button earrings. Lower jaw full. Tongue relief, with background not cut away between head and shoulders.

a: I, 80. Bitumen on break. Traces of lime wash, with pink coloring. Slipped. 3.3 cm. B (reg. 4847).

861. Woman's head. Hair parted in the middle from forehead to nape, rolled back at sides and brought into a double knot at nape. Grooved lines render individual strands. Button earrings. Face plump and rather childish. Facial type like that of No. 1030. Double mould.

a: III, 25. Slipped. 3.0 cm. M 16336.

862. Woman's (or youth's?) head. Hairdress like that of No. 861. Double mould. Pl. LV, 394.

a: II, 33, sub. Unslipped. 3.8 cm. M 16553.

863. Woman's head and bust, with arms at sides and head turned slightly to her left. Hair parted in the middle and brought back into a single knot at nape. Drapery indistinct; probably a mantle is drawn up over left shoulder. Double mould; each half was filled too full, so that figure is too thick from front to rear.

a: TT 4, IV (? 18 ft.), C 2. Slipped. 4.3 cm. M 15474.

864. Woman's head. Hairdress like that of No. 863. Features matronly. Double mould.

a: III, 23. Slipped. 4.3 cm. M 14252.

865. Woman's head. Hairdress like that of No. 863. Button earrings. Profile Greek, with nose and forehead forming a straight line; neck is long, with two horizontal creases. Head finished off at base of neck. Double mould. Pl. LV, 395.  
a: I, Str. 10. Unslipped. 6.5 cm. B (reg. 3927).
866. Woman's (?) head. Hairdress like that of No. 863, but knot is placed a little higher. Face could be that of a young man. Double mould.  
a: U. Pale greenish buff body; unslipped. 3.2 cm. M 15461.
867. Woman's head. Hairdress like that of No. 863, but knot is larger and broader, and hair puffs out more around face. Face plump. Double mould; back half placed too low in joining.  
a: I, 177, sub (II). Unslipped. 3.5 cm. B (reg. 5126).
868. Woman's head, turned slightly to her left. Wavy hair rolled back from temples into a small knot at nape. Head pared in places, as if to receive a plaster headdress, traces of which remain; it appears to have been a broad band around head, with ends hanging on either side of neck. Features are rather Greek, with smiling lips and slightly re-troussé nose; neck long and full. Double mould. Pl. LVI, 396.  
a: I, 101. Slipped. 6.5 cm. T (reg. 3613).
869. Woman's (?) head. No hair indicated, but it may have been added in plaster. Smiling. Double mould.  
a: II, 104, in well (III?). B 16999.\*
870. Woman's head. Curly hair added in plaster. Head very large. Single mould.  
a: II, 145. B 17784.\*
871. Woman's head. Wavy hair parted in the middle and drawn back into a roll around back of head; ridge on either side of part. Button earrings. Face wide and flat. Double mould.  
a: TT 4, II, F 3. Unslipped. 3.3 cm. M 15422.
872. Woman's head. Presumably hair arranged like that of No. 863, but only front half of head preserved. Face youthful. Double mould. a and c may be fragments of plaques.  
a: II, 96. Slipped. 4.7 cm. B (reg. 5506).  
b: TT 4, I or II (?5 ft.), F 3. Slipped. 2.4 cm. M 15455.  
c: S. Traces of lime wash, with pink coloring. Slipped. 3.7 cm. M 16290.  
d: S. Slipped. 3.0 cm. M 15456.  
e: S. Unslipped. 6.1 cm. M 14579.



873. Woman's head. Presumably hair arranged like that of No. 863. Head may have been part of a plaque. Single mould, hollow.

*a*: II, 115, in mud brickwork. Slipped. 3.6 cm. M 14647.

Similar in style to No. 146.

874. Woman's head. Hair arranged in a knot at back of head. Double mould. Pl. LVI, 397-398.

*a*: III, 42, in mud brickwork. B (reg. 11746).\*

*b*: II, 102, below floor. B (reg. 8984).\*

875. Mould for front half of woman's head and bust. Wavy hair presumably drawn back into a knot at nape, and she wears a sleeveless chiton and possibly a baldric (or is this edge of a mantle or of a nebris?), which extends diagonally downward from right shoulder. Oval, matronly face fairly Greek in type; neck long and thin. Mould is finished off below breasts and includes only a small portion of upper arms; across bottom and along one edge of mould a deep line is scored.

*a*: S. Unslipped. 6.1 cm. M 15007 A.

876. Woman's (?) head. On either side of face are locks of hair, worked with parallel, horizontal incised lines; row of short, vertical incisions across forehead. Face almost triangular, with a pointed chin and a big nose; raised bands render edges of eyelids. Single mould. Pl. LVI, 399.

*a*: I, 226 (II?). Slipped. 2.8 cm. B (reg. 3731).

877. Woman's head, tilted to her right. Hair parted in the middle, falling in a heavy curl to shoulder on each side. Facial type and style Greek. Double mould.

*a*: TT 4, Ib, A 2. Slipped. Missing: back half. 3.9 cm. M 15460.

878. Woman's head and shoulders. Figure probably nude. Heavy mass of hair over forehead, with "pearled" curls hanging to shoulder on each side; (two-strand?) bead necklace at top of abnormally long neck. Face oval, with pointed chin and large eyes; brows and edges of eyelids rendered by raised bands. Single mould. Pl. LVI, 400.

*a*: I, 129, sub (II). Slipped. 5.8 cm. M 16380.

879. Woman's head. Heavy mass of hair over forehead, with long locks falling on each side of face and neck. Strands of hair rendered by wavy incised lines. Single mould.

*a*: TT 4, IV, F 4. Slipped. 4.2 cm. M 15340.

*b*: U. Slipped. 4.8 cm. M 15332.

880. Woman's head. Shoulder-length hair parted in the middle and pulled down smoothly, with loose ends spreading out into a sort of roll which rests on shoulders and extends from ear to ear. Strands rendered by grooved lines. Youthful face round, and Oriental rather than Greek in type, though rendered rather more delicately than usual. Double mould. *a* and *c* may be from same mould. Pl. LVI, 401.
- a*: III, 170. Slipped. Enough of shoulders preserved on back half to show upper half of venthole. 5.3 cm. M 14360 B.
- b*: III, Str. 32. Missing: all but back of head. Slipped. 2.3 cm. M 14515.
- c*: II, Slipped. 4.0 cm. B (reg. 4529).
- d*: U. Strands of hair reworked after removal from mould. Slipped. Missing: back half. 2.9 cm. M 14073.
881. Woman's head. Hair arranged in two bunches on her neck. Double mould.
- a*: III, 64. B (reg. 8585).\*
- b*: III, Str. 10. B (reg. 8269).\*
882. Woman's head. Long hair drawn back into a thick braid, patterned with slanting, grooved lines, as in No. 996. Features strongly modeled, with heavy brows and large eyes. Double mould.
- a*: III, 198. B 17358.\*
883. Woman's head, tilted slightly to her right. "Bow" hairdress; wavy hair parted in the middle and rolled back from face into a small knot at nape; two strands from either side of part in front twisted back to crown of head, where they are tied into a bow. Head very Greek and has the softness of post-Praxitelean work. Neck long, with horizontal creases. Double mould. Pl. LVI, 402.
- a*: U. Unslipped. 6.1 cm. M 15303. Waterman, *Prelim. Rep.*, Pl. 10, 40.
884. Woman's head. "Bow" hairdress similar to that of No. 883, though bow knot, which is very small, is not so evidently made of strands of her own hair. Face older and coarser, but fairly Greek in type. Double mould.
- a*: II, 68, in mud brickwork. Slipped. Missing: back half. 4.7 cm. M 16342.
885. Woman's head. "Bow" hairdress, similar to that of Nos. 883-884; bow clearly formed from strands of her own hair. Oval, rather mature face, with small chin and prominent nose, Greek in type. Double mould. *a-c* are from same mould. Pl. LVII, 403.



- a*: II (?), Str. 32. Bitumen on break. Slipped. 4.2 cm. M 16394.  
*b*: TT 4, Ib, D 5. Slipped. 5.0 cm. M 15529.  
*c*: I, 126. Slipped. 4.3 cm. M 16060.
886. Woman's head, inclined slightly to her right. "Bow" hairdress, but knot formed from two twisted strands of hair, which are brought forward from back of head near nape and form a sort of coronet; nape knot is not very evident; wide band in front of bow. Facial type Greek. Double mould.
- a*: TT 16, 3 ft. below surface. Slipped. 4.5 cm. M 15516.
887. Woman's head. "Bow" hairdress. Double mould.
- a*: III, 178. B 17196.\*  
*b*: II, 60, in mud brickwork (probably III, 60). Finished off at base of neck. Missing: back half. B 17213.\*
888. Woman's (?) head. Two-knobbed headdress; no nape knot; surface of head covered with bosses, as if to represent tight curls of short hair; knobs small, their front surfaces covered with diagonal striations. Oval face given a rather grotesque appearance by raised bands which render eyebrows and edges of eyelids. Double mould. Pl. LVII, 404.
- a*: III, 24, sub, near Burial 158, Skeleton 3. Pale greenish buff body; slipped. 6.6 cm. M 15682.
889. Woman's head. Two-knobbed headdress, with a nape knot. Double mould.
- a*: III, 39. B (reg. 7360).\*  
*b*: III, 197. One knob sliced off in making. B (reg. 11350).\*  
*c*: S. Missing: back half. B 17194.\*
890. Circular medallion with female head in rather high relief. She has long locks and may be a Gorgon. Impression poor. Single mould. Pl. LVII, 405.
- a*: U. Slipped. Diam., 3.5 cm. M 15005 A.
891. Woman's head and left shoulder. Hair curly, and most of head covered by a net (with pearls at intersections?). Double mould.
- a*: III, 6, sub. B 17168.\*

## 2. VEILED

Van Buren, *Clay Fig.*, No. 357; *Dura*, V, Pl. 16, 4.

892. Woman's head. Wavy hair parted in the middle. Veil covers top and back of her head and her shoulders. Impression poor. Single mould.

*a*: III, 39. Slipped. 3.8 cm. M 14631.

893. Woman's head. Wavy hair parted in the middle, drawn back from temples, and bound by a fillet, immediately behind which is edge of veil which covers top and back of head. Face matronly and Greek in type. Double mould.

*a*: U. Unslipped. 2.6 cm. M 15310.

894. Circular medallion with woman's head and shoulders in high relief. Hair parted in the middle, rolled back from her face, and almost entirely covered by a veil, which falls on either side of her neck and covers her shoulders. V-necked garment. Facial type Greek. Narrow, raised border around edge of medallion, and a small, round hole on each side of neck. Single mould. Pl. LVII, 406.

*a*: III, 45. Unslipped. Missing: left side of medallion, including part of woman's right shoulder. Diam., 3.4 cm. M 15006 A.

*b*: II or III. Unslipped. Missing: part of right upper edge. Diam., 3.3 cm. B (reg. 7091).

*c*: TT 18. Slipped. Missing: part of edge. Diam., 3.3 cm. M 16137.

*d*: U. Slipped. Missing: lower half. Diam., 2.2 cm. M 14047.

895. Mould for medallion similar to No. 894. Mould roughly circular, with a margin about 0.08 cm. wide around medallion proper. Slight sinkages in mould would produce bosses where holes were to be cut. Pl. LVII, 407.

*a*: TT 15, 15 ft. below surface. Slipped. Diam., 4.5 cm. M 15007 A.

896. Woman's head. Two-knobbed headdress and a veil, but no diadem. Double mould.

*a*: III, 114. B (reg. 9871).\*

### 3. WEARING WREATH

*Iraq*, 1 (1934), Pl. 15a.

897. Woman's head, inclined to her right, with eyes looking down. Hair parted in the middle and rolled back from face; she wears what is either a plaited wreath or a thick braid of her own hair, bound with ribbons at front and sides; possibly there was an occipital knot originally. Double mould. Pl. LVII, 408.

*a*: III, 169. B 17407.\*

898. Woman's head. Hair parted in the middle and drawn back from face; thick wreath with a smooth surface. Evenly spaced, parallel grooves radiating from forehead indicate strands of hair. Oval face has full cheeks, large eye sockets, and a small mouth; somewhat



Oriental in type. Single mould, with exception of *f*, which was made in a double mould. *d-e* may be from same mould, as may *f-i*. Pl. LVII, 409.

- a*: TT 4, III, A 5. Double mould. Slipped. 2.5 cm. M 15347.
- b*: III, 52, below floor. Greenish buff body; slipped. 2.9 cm. M 14227.
- c*: III, 301. Unslipped. 3.5 cm. M 14082.
- d*: II, 155. Slipped. 3.5 cm. M 16405.
- e*: II, 201. Slipped. 3.4 cm. M 14241.
- f*: I, 192. Unslipped. Missing: back half. 3.0 cm. B (reg. 4507).
- g*: TT 4, Ia. Slipped. 2.8 cm. M 14023.
- h*: S. Double mould. Slipped. 3.7 cm. M 16524.
- i*: U. Smears of bitumen on surface. Slipped. 3.2 cm. M 14658.

The facial type and style of Nos. 898-902 are similar to those of Nos. 165, 505.

899. Woman's head. Arrangement of hair and facial type like those of No. 898, but wreath is bound by a broad band of ribbon in front; on *c* surface of wreath may be stippled. Single mould, except *c*, which is double. Pl. LVII, 410.

- a*: TT 4, III, 14. Slipped. 3.3 cm. M 15385.
- b*: III, 94. Unslipped. 2.9 cm. M 14685.
- c*: TT 4, Ia, C 1. Bitumen on break. Slipped. Missing: back half. 2.7 cm. M 15366.
- d*: S. Slipped. 3.7 cm. M 15411.
- e*: S. Slipped (?). 3.3 cm. M 14379.

900. Woman's head, inclined to her right. Hair parted in the middle, and probably drawn back into a knot at nape; thick wreath with a smooth surface. Face plump, and facial type somewhat Oriental. Double mould.

- a*: TT 15, 3 ft. below surface. Bitumen on break. Slipped. 2.9 cm. M 15356.

901. Woman's head. Hair drawn back into a knot at nape; low diadem or a wreath with a plain surface, and button earrings. Impression blurred. Double mould; back not worked.

- a*: TT 4, II, sub, A 3. Slipped. 2.7 cm. M 15304.
- b*: TT 4, II, sub, A 3. Slipped. 3.7 cm. M 15305.
- c*: TT 31. Traces of red coloring on surface. Slipped. 2.2 cm. M 15370.

902. Woman's head. Facial type and hairdress same as in Nos. 898-899, except that hair is arranged in a knot on occiput; wreath bound in

front; on *c* grooved lines converge to knot in back. Double mould. Pl. LVII, 411.

*a*: TT 4, IV, sub, Z 1. Slipped. 3.9 cm. M 15382.

*b*: S. Greenish buff body; slipped. 3.2 cm. M 14062.

*c*: ?. Bitumen on break. Slipped. 2.7 cm. B (reg. ?).

903. Woman's head. Fragment includes only part of front half. Facial type same as that of Nos. 898-899. Double mould.

*a*: III, 42, in mud brickwork. Slipped. 2.9 cm. M 14371.

904. Woman's head. Heavy wreath with stippled surface. Face plump. Double mould; back not worked.

*a*: TT 4, Ib, C 5. Unslipped. 3.4 cm. M 15379.

905. Woman's head. Curls clustering around her face; thick wreath with stippled surface, bound in front. Double mould; back summarily worked.

*a*: TT 22, S. Slipped. 4.5 cm. B (reg. 6688).

906. Woman's head. Hair parted in the middle and rolled back from her face; thick wreath, surface of which is covered with bosses, and button earrings. Double mould.

*a*: U. Slipped. Missing: back half. 4.3 cm. M 16505.

907. Woman's head, tilted to her left. Wavy hair parted in the middle and drawn back into a knot at nape; thick wreath with stippled surface, bound at front and sides. Face youthful, and facial type and style Greek; strands of hair on top of head carefully rendered by incised lines. Double mould.

*a*: TT 4, Ia, A 6. Slipped. 4.1 cm. M 15436.

908. Woman's head, tilted to her right. Similar to No. 907, but smaller. Face youthful. Double mould.

*a*: S. Pale greenish buff body; unslipped. 3.0 cm. M 15431.

909. Woman's head. Similar to No. 907. Wreath unusually large, probably added after removal from mould and reworked with an instrument. Double mould; back summarily worked.

*a*: ?. Slipped. 4.3 cm. M 15424.

910. Woman's head. Similar to Nos. 907-909, 911-912, with a youthful face, but either poorly made or badly damaged. Double mould, except *c*, which is single.

*a*: TT 4, IV (?20 ft.), D 3. Unslipped. 3.4 cm. M 15388.

*b*: III, 64. Unslipped. 4.8 cm. M 14618.



- c*: III, 147. Slipped. Missing: back half. 3.3 cm. M 14590.  
*d*: TT 4, Ia, A 6. Slipped. 2.6 cm. M 15428.  
*e*: S. Slipped. 2.8 cm. M 14687.  
*f*: S. Slipped. Missing: back half. 2.7 cm. M 14239.  
*g*: U. Slipped. 3.6 cm. M 14463.

911. Woman's head. Wavy hair parted in the middle and drawn back into a knot at nape; thick wreath with stippled surface, bound at front and sides. Face of heavy, matronly type; creases in neck. Double mould. Pl. LVIII, 412.

- a*: II, 63. Slipped. 5.4 cm. M 16279.  
*b*: S. Slipped. 3.8 cm. M 15405.  
*c*: S. Slipped. 6.9 cm. M 15301.

912. Woman's head. Similar to No. 911, but very small. Face almost masculine. Double mould.

- a*: III, 150. Slipped. 2.8 cm. M 14381.

913. Woman's head. Similar to Nos. 911-912, with a matronly face. Double mould.

- a*: III, 114. Slipped. 4.7 cm. M 14112.  
*b*: III, 211. Slipped. 4.5 cm. M 14541.

914. Woman's head. Wavy hair parted in the middle and drawn back into a knot at nape; another knot on occiput; thick, twisted wreath. Double mould. *a* and *b* are from same mould.

- a*: II, 201, in mud brickwork. Slipped. Missing: back half. 4.0 cm. M 14566.  
*b*: II, 209, in mud brickwork. Slipped. 4.0 cm. M 14160.  
*c*: S. B 17379.\*

This head is similar to that of No. 40.

915. Woman's head. Similar to No. 914, with nape and occipital knots and a thick wreath (with plain surface?). Double mould.

- a*: III, 90. Traces of lime wash, with pink coloring. B (reg. 8766).\*

916. Woman's head. Wavy hair parted in the middle and drawn back into a knot at nape; another knot on occiput; thick wreath with stippled surface, bound in front (binding rendered by a groove instead of usual band); wreath very wide and apparently added after moulding. Double mould.

- a*: TT 4, Ib, C 3. Slipped. Missing: occipital knot. 4.0 cm. M 14415.

917. Woman's head and shoulders. Wavy hair drawn back from her face; thick wreath with stippled surface and a broad necklace with stippled or bossed surface. Face broad and fat. Double mould.

a: S. Missing: back half. B 17401.\*

918. Woman's head. Hair drawn into a knot at back of her head; thick wreath with stippled surface, bound in front and having a pendant over center of forehead, and button earrings. Lips parted. Double mould.

a: II, 32, sub (IV?). B 17405.\*

919. Woman's head. Hair arranged in a knot at back of head; thick wreath. Double mould; too thick from front to rear.

a: III, 6, sub. B (reg. 7650).\*

920. Woman's head. Hair drawn back from her face; thick wreath with stippled surface, which has a small boss (jewel?) at center of its lower edge, and button earrings. Round cheeks. Smiling. Double mould.

a: III, 36. B 16998.\*

921. Woman's head. Hair parted in the middle and drawn back into a knot at nape; double wreath with stippled surface, bound in front; upper roll of wreath thicker and projects beyond lower. Facial type and style Greek. Double mould.

a: III, Str. 10. B 16993.\*

922. Woman's head. Thick wreath with stippled surface and perhaps a veil; vertical grooves indicate hair around face. Face oval, with fat cheeks and prominent jaw, large and deeply sunk eye sockets, and deep hollows at corners of mouth and below lower lip. Double mould; back not worked, and pared off.

a: III, 36. Unslipped. 4.9 cm. M 14675.

923. Woman's head. Hair parted in the middle and drawn back from her face; thick wreath with stippled surface, bound in front; double strings fall over forehead and are drawn across beneath wreath, under two small horns(?) which spring from forehead. Head finished off at base of neck. Double mould. Pl. LVIII, 413.

a: TT 4, II or III (?12 ft.), B 2. Unslipped. Missing: surface of most of face; back half. 8.8 cm. M 15406.

924. Back of (woman's?) head. Thick wreath with stippled surface, bound at front and sides and tied on by ribbons, long ends of which fall over shoulders. Double mould.

a: PP 4, 2 m. below surface. Slipped. Missing: front half. 3.7 cm. M 16229.



925. Woman's head. Hair parted in the middle and rolled back from her face, with a curl hanging on either side of neck; diadem, in front of which is a thick wreath with a stippled surface and with a circular boss in front. Face rather Greek in type, with smiling lips, and dimples in cheeks; neck long, with two horizontal creases. Double mould. Pl. LVIII, 414.

a: TT 4, IV, E 5. Slipped. Missing: back half. 6.2 cm. T 30.193.

926. Woman's head. Thick wreath, with a diadem below it; hair arranged in bunches on her neck. Double mould.

a: III, 135, on third pavement from top. Missing: back half. B 17403.\*

927. Woman's head. Curly hair arranged in a knot high on her head; thick wreath with a diadem below it. Face youthful. Double mould.

a: III, 188. Almost completely covered with bitumen. B (reg. 11398).\*

928. Woman's head, turned to her right. Wavy hair hangs to her shoulders; thick wreath with stippled surface. Neck long, with horizontal creases. Double mould. Pl. LVIII, 415.

a: II, 218, sub (III). Slipped. 4.1 cm. M 16082.

b: TT 4, III (? 15 ft.), C 2. Slipped. 4.5 cm. T 29.102.

929. Head and bust of draped woman, with head inclined to her left. Hair arranged in two bunches on her neck; thick wreath with stippled surface, bound at front and sides; tight-fitting garment with neckline which has a low, square-ended V in front and an open V in back, of type worn by reclining figures, Nos. 654-662, and the harpist, No. 508. Same plump, youthful face. Double mould; made without arms, which were added before firing, and of which slight traces remain.

a: II, 96. Slipped. Missing: arms; below bust. 4.3 cm. M 16276.

930. Woman's head and bust. Hair arranged in bunches on her neck; thick wreath. Her tunic has a V-shaped neckline. Of same type as No. 929 (?). Double mould.

a: III, 209. B (reg. 11168).\*

931. Head and bust of nude woman. Hairdress similar to that of No. 929, but wreath bound at front only. Features sharp. Double mould.

a: II, 105, sub. Traces of lime wash. Slipped. 4.4 cm. M 15688.

932. Woman's head. Hair arranged in two bunches on her neck; thick wreath with stippled surface, bound at front and sides and tied on by

narrow ribbons; one end of each ribbon attached to (or emerges from) center of each end of wreath, and they are tied into a knot at back, with long ends. Button-and-pendant earrings. Face oval, with plump cheeks, small, round chin, and a straight line from forehead to tip of nose. Hair freely worked around temples, more conventionalized on top of head within wreath, where parallel, wavy lines render strands; bunches on shoulders worked to represent loose, curly ends. Double mould. Pl. LVIII, 416.

*a*: II, 65, in mud brickwork. Slipped. 4.1 cm. B (reg. 6376).

933. Woman's head, inclined a little to her left. Hair arranged in two bunches on her neck; thick wreath with stippled surface, bound in front. Rectangular boss between the two bunches of hair at nape of neck, and surface of bunches is worked with irregular bosses to represent curls. Neck long, with horizontal creases. Double mould; back summarily worked.

*a*: II, Str. 32. Slipped. 6.7 cm. M 16330.

934. Woman's head, inclined to her right. Hair arranged in two bunches on her neck; thick wreath, bound in front, and button-and-pendant earrings. Face youthful; neck long, with horizontal creases. Double mould.

*a*: II, 83. Slipped. 3.2 cm. C 32.538.

935. Woman's head, bent sharply to her right. Hair arranged in two bunches on her neck; thick wreath with stippled surface, and pendant earrings. Face delicate and girlish. Double mould.

*a*: S. Slipped. 3.7 cm. M 14607.

936. Woman's head. Hair arranged in two bunches on her neck; thick wreath with stippled surface, bound at front and sides, and earrings. *b* and *c* show traces of ribbons which held wreath in place, as in No. 932. Facial type like that of No. 932, but all these examples are smaller. Double mould. Pl. LVIII, 417.

*a*: TT 4, III, 10. Slipped. 4.3 cm. M 15435.

*b*: III, 123. Slipped. 4.4 cm. M 14606.

*c*: TT 4, II, sub, 1. Slipped. 3.1 cm. M 15430.

*d*: II, 219, sub. Slipped. 3.8 cm. M 16447.

*e*: II, 115, in mud brickwork. Traces of lime wash, with pink coloring. Slipped. 3.6 cm. M 14370.

*f*: TT 4, II, C 6. Slipped. 3.9 cm. M 15437.

*g*: II, 71. Slipped. 7.2 cm. M 16545.

*h*: II, 145. Slipped. 4.1 cm. B (reg. 6845).

*i*: TT 4, Ia, sub, F 6. Slipped. 4.8 cm. M 15402.

*j*: TT 4, Ia, D 2. Slipped. 3.3 cm. M 15389.



- k*: I, 251 (II ?). Unslipped. 4.0 cm. M 16255.  
*l*: I, 192. Traces of lime wash, with red coloring on lips and two red lines on neck. Slipped. 3.4 cm. B (reg. 5012).  
*m*: TT 4, Ib. Slipped. Missing: back half. 3.7 cm. M 15409.  
*n*: S. Unslipped. 4.3 cm. M 15303.  
*o*: S. Slipped. Missing: back half. 4.1 cm. B (reg. 5072).  
*p*: U. Slipped. 3.6 cm. M 15425.

937. Woman's head. Hair arranged in two bunches on her neck; thick wreath. Of same type as No. 936 (?). Double mould.

- a*: III, 52. B 17380.\*  
*b*: III, 53. B 17397.\*  
*c*: III, 86. Part of wreath broken away before firing, and break smoothed over. B (reg. 8774).\*  
*d*: III, Str. 32. B 17396.\*  
*e*: III, Str. 36. B (reg. 10525).\*  
*f*: II, 136 (III ?). B 17395.\*  
*g*: II, 7. B 17408.\*  
*h*: S. Missing: back half. B 17382.\*  
*i*: U. Traces of lime wash. Missing: back half. B (reg. 8234).\*

938. Woman's head. Of same type as No. 936, but impression poor or blurred. Double mould.

- a*: III, 21, sub. Slipped. 4.4 cm. M 14437.  
*b*: TT 4, III, 15. Slipped. 3.2 cm. M 15407.  
*c*: III, Str. 10. Slipped. 3.3 cm. M 14258.  
*d*: II, 159, in mud brickwork. Slipped. 3.9 cm. M 14189.  
*e*: TT 4, II or III (? 15 ft.), C 2. Slipped. 4.4 cm. M 15399.  
*f*: II, 114. Unslipped. Missing: back half. 3.4 cm. B (reg. 6255).  
*g*: II, Str. 36. Slipped. 4.5 cm. M 16427.  
*h*: II. Unslipped. 3.4 cm. M 16252.  
*i*: TT 4, Ib, E 6. Slipped. 2.9 cm. M 15412.  
*j*: I, 209. Slipped. 6.2 cm. B (reg. 5167).  
*k*: TT 4, S. Unslipped. 6.3 cm. M 15321.  
*l*: S. Unslipped. Missing: back half. 3.4 cm. M 14372.  
*m*: TT 15, 7 ft. below surface. Unslipped. Missing: back half. 4.5 cm. M 15423.  
*n*: TT 23. Grayish body; slipped. 3.1 cm. M 15334.

939. Woman's head. Hair arranged in two bunches on her neck; thick wreath and, on *a*, button earrings. Impression blurred. Of same type as No. 936 (?). Double mould.

- a*: III, 141. Missing: back half. B (reg. 9931).\*  
*b*: III, 193. B (reg. 11465).\*

*c*: II, 115, in mud brickwork. B 17393.\*

*d*: S. B (reg. 10527).\*

*e*: S. Missing: back half. B (reg. 10974).\*

940. Woman's head. Hairdress and wreath same as in Nos. 936-939, but features are heavier and more Oriental. Double mould. *c* and *i* are similar, though not from same mould; this is true also of *e-g* and *j*. Pl. LVIII, 418.

*a*: TT 4, IV (? 20 ft.), C 2. Unslipped. Missing: back half and part of front. 4.8 cm. M 15407.

*b*: III, 147. Unslipped. 4.7 cm. M 14422.

*c*: III, 200. Traces of lime wash, with pink coloring. Greenish buff body; unslipped. 4.4 cm. M 14540.

*d*: II, 108, in mud brickwork. Unslipped. 3.9 cm. M 14225.

*e*: TT 4, S. Slipped. 3.8 cm. M 15439.

*f*: S. Slipped (?). Missing: back half. 4.4 cm. M 14059.

*g*: S. Slipped. 4.0 cm. M 14481.

*h*: TT 2. Slipped. 5.5 cm. M 15400. Probably from a reclining figure; facial type very like that of No. 633.

*i*: TT 31. Unslipped. 4.0 cm. M 14374.

941. Woman's head. Hair arranged in two bunches on her neck; thick wreath. Face fat. Of same type as No. 940 (?). Double mould.

*a*: I, 236, in well. Traces of green coloring. Missing: top of head. B 17185.\*

*b*: PP 15, 1 m. below surface. B 17166.\*

942. Woman's head. Hairdress and wreath like those of Nos. 936-940, but features are sharper; button earrings. Double mould.

*a*: TT 4, Ib, F 6. Unslipped. 4.6 cm. M 15391.

943. Woman's head. Hair arranged in two small bunches on her neck, with a flat knot on occiput; wreath. Double mould.

*a*: III, 108, in mud brickwork. Slipped. 3.5 cm. M 14359.

944. Woman's head. Hair arranged in two bunches on her neck; thick wreath with stippled surface. Mouth wide open, as if singing; in *a* hole is cut between lips. Impression poor. Double mould. Pl. LVIII, 419.

*a*: III, 23. Slipped. 4.6 cm. B (reg. 7272).

*b*: III, 120. B 16997.\*

*c*: II, 240 (III ?). Slipped. 4.8 cm. M 15698.



945. Woman's head and right shoulder. Hair arranged in bunches on her neck; thick wreath. She may have been carrying a jar, for there was something, now broken away, on her left shoulder. Double mould.  
a: II, 99, below floor. B (reg. 11451).\*
946. Woman's head. Hair arranged in bunches on her neck; unusually thick wreath. Suspension (?) hole in top of her head. Probably figure was a dancer, like No. 609. Double mould.  
a: III, 38. B (reg. 7380).\*
947. Woman's head. Hair arranged in two bunches on her neck; thick wreath. Lips parted. Double mould.  
a: ?. Traces of lime wash and red coloring. B 17409.\*
948. Woman's head. Hair is arranged in two bunches on her neck and in two knobs on top of her head; thick wreath with stippled surface and a small point rising from center of front; button earrings. Surface of knobs of hair stippled. Double mould.  
a: II, 204 or 209(?). Slipped. 5.6 cm. M 14081.
949. Woman's head. The two-knobbed headdress, with a large loose knot at back of her neck, and a thick wreath with stippled surface. Features heavy and of Oriental type. Double mould. Pl. LIX, 420.  
a: II, 227, in mud brickwork. Slipped. Traces of lime wash. 4.1 cm. M 14326.
950. Woman's head. Of type similar to No. 949, though less Oriental in style. Knobs on top of head small. There may have been an object (harp?) at her right side. Double mould.  
a: III, Str. 32. Slipped. 4.2 cm. M 14632.  
b: U. Slipped. 3.9 cm. M 15552.  
c: U. Slipped. 4.5 cm. M 15538.  
d: U. Slipped. 4.9 cm. M 14349.
951. Woman's head, turned in three-quarter profile to her right. The two-knobbed headdress and a thick wreath with stippled surface, bound in front. Lower part of her face heavy. Head was part of a plaque; small suspension hole between the two knobs. Single mould.  
a: III, 10. Unslipped. 8.3 cm. M 14412.
952. Fragment of a plaque with woman's head in frontal position. The two-knobbed headdress and a thick wreath with stippled surface, bound in front. Part of upper edge of plaque, with its raised border, preserved; suspension hole directly above head. Single mould.  
a: TT 4, II or III (?10 ft.), E 3. Greenish buff body; slipped. 5.9 cm. M 15758.

953. Woman's head. The two-knobbed headdress, thick wreath with stippled surface and a point rising from center of front, a veil, and button earrings. Neck long, with horizontal creases. Double mould.

a: II, 2, below floor. Slipped. Missing: back half. 5.4 cm.  
M 14192.

954. Woman's head. The two-knobbed headdress; thick wreath. Double mould.

a: III, 99. B 17199.\*

955. Woman's head. The two-knobbed headdress, a thick wreath, and button earrings. Double mould.

a: II, 204, in mud brickwork. Traces of lime wash. B (reg. 9997).\*

956. Woman's head. The two-knobbed headdress, with a bunch of hair around back of her neck and some subsidiary knobs, and a thick wreath. Double mould.

a: TT 31, 5 m. below surface. B (reg. 7578).\*

957. Woman's head. Curly hair, which has a sort of fringe around forehead and is braided, or fastened together, in back; thick wreath. Double mould.

a: III, Str. 36. B 17391.\*

958. Woman's head. Thick wreath and a veil, which covers top and sides of her head and lower part of her face, including end of nose. Double mould.

a: II, 239, in mud brickwork. Missing: back half. B 17404.\*

#### 4. WEARING DIADEM

Van Buren, *Clay Fig.*, Nos. 355, 358-359, 361; an unnumbered example in Toronto, Royal Ontario Museum.

959. Woman's head. Wavy hair; diadem and button earrings; what appears to be a veil is background of tongue relief, not cut away between head and shoulders. Cheeks fat, and facial type and style Oriental. Strands of hair rendered by parallel grooved lines. Tongue relief. *b*, *c*, *i*, and *j* may be from same mould. Pl. LIX, 421.

a: TT 4, IV, E 5. Unslipped. Missing: top of head. 3.4 cm.  
M 15426.

b: TT 4, III, C 7. Bitumen on break. Unslipped. 4.6 cm. M 15333.

c: III, 304, sub. Slipped. 3.8 cm. M 15315.

d: III, 178. Slipped. 4.4 cm. M 14673.

e: TT 4, II, D 6. Slipped. 3.4 cm. M 15362.



- f*: TT 4, Ia, 4. Traces of lime wash. Slipped. 4.2 cm. M 15806.  
*g*: S. Slipped. 4.0 cm. M 15345.  
*h*: S. Greenish buff body; unslipped. 4.2 cm. M 14178.  
*i*: U. Slipped. 3.9 cm. M 15354.  
*j*: U. Slipped. 3.9 cm. M 15329.

960. Woman's head. Hair drawn back from her face; diadem with a ridge along lower edge. Facial type like that of No. 959. Strands of hair indicated by grooved lines radiating from face. Tongue relief, with background not cut away between head and shoulders, where it gives appearance of a veil.

- a*: II, 18, below floor (III?). Slipped. 4.3 cm. M 14547.

961. Woman's head. Of type similar to No. 959, but diadem is lower. Tongue relief, with background not cut away between head and shoulders. *b* and *c* may be from same mould.

- a*: TT 4, IV, G 5. Unslipped. 4.3 cm. M 15343.  
*b*: TT 4, II, C 2. Slipped. 4.3 cm. M 15368.  
*c*: TT 4, I or II (? 5 ft.), D 3. Slipped. 5.4 cm. M 15331.  
*d*: II. Slipped. 5.0 cm. M 16476.

962. Woman's head. Wavy hair parted in the middle; diadem and button earrings. Style Oriental, but face is thinner and neck longer than in Nos. 959-961; facial type similar to that of the castanet player, No. 572. Strands of hair rendered by widely spaced grooves. Tongue relief.

- a*: III, 304, sub. Slipped. 3.1 cm. M 15349.  
*b*: III, 59, below floor. Unslipped. 3.3 cm. M 14608.  
*c*: III, 147. Slipped. 4.0 cm. M 14359.  
*d*: III, Str. 32. Unslipped. 4.2 cm. M 14355.  
*e*: TT 4, Ib, F 5. Slipped. 3.1 cm. M 15324.  
*f*: I, 107 (II?), in mud brickwork. Bitumen on break. Slipped. 4.6 cm. B (reg. 5648).  
*g*: S. Miscast. Greenish buff body; unslipped. 4.1 cm. M 14383.  
*h*: TT 18. Slipped. 3.8 cm. M 15353.

963. Woman's head. Hair wavy; thick wreath or heavy diadem; curl brought forward over each cheek. Face broad. Single mould.

- a*: III, 32, sub (IV). B (reg. 7729).\*

964. Woman's head. Wavy hair parted in the middle from forehead to nape, and rolled back from face into a double knot at nape, similar to that of No. 861; low diadem. Features of matronly, Greek type; long neck has two horizontal creases. Double mould. Pl. LIX, 422.

- a*: III, 12. Slipped. 5.5 cm. B (reg. 7226).  
*b*: I, 37 (II?), in mud brickwork. Slipped. 5.0 cm. B (reg. 4823).

965. Woman's head. Of type similar to No. 964, but diadem is broader and projects farther at each side, and strands of hair are not indicated on back half. Double mould.  
*a*: S. Greenish buff body; unslipped. 6.0 cm. M 14287.
966. Woman's head, inclined slightly to her right. Of type similar to No. 964, but diadem has a ridged lower edge, and she may be wearing button earrings. Double mould.  
*a*: U. Slipped. 6.1 cm. M 15447.
967. Woman's head. Of type similar to No. 966, but knot placed higher on head, and strands of hair not worked on back half. Double mould.  
*a*: IV, 401. Grayish buff body; unslipped. 4.8 cm. M 16078.
968. Woman's head. Of type similar to No. 964, but knot at nape is much smaller, and details of head are less carefully rendered. Double mould.  
*a*: TT 4, III, A 1. Slipped. 4.4 cm. M 15300.  
*b*: III, 166. Unslipped. 2.6 cm. M 14384.  
*c*: II, 16, in mud brickwork. Slipped. 3.0 cm. M 14386.  
*d*: II, 204, in mud brickwork. Slipped. 2.9 cm. M 16420.  
*e*: I, Str. 32. Slipped. 4.4 cm. B (reg. 5941).
969. Woman's head. Hair arranged in a knot at nape; diadem and, on *b*, earrings. Double mould; on *a* diadem added after removal from mould.  
*a*: III, 39. B 17169.\*  
*b*: III, 126. B (reg. 9598).\*  
*c*: III, 164. B (reg. 10207).\*
970. Woman's head and bust. Hair parted in the middle and arranged in a knot at nape; diadem; chiton *exomis*, which leaves right shoulder and breast bare. Double mould.  
*a*: III, 129. B (reg. 11402).\*
971. Woman's head. Of type similar to No. 970 but head is modeled in high relief against a background; possibly part of relief decoration of a vase. Single mould.  
*a*: III, 43, top. Slipped. 5.9 cm. M 16541.
972. Woman's head. Of type similar to No. 970 with mature face. Button earrings. Double mould.  
*a*: U. Traces of red wash on diadem. Slipped. 3.4 cm. M 15445.
973. Woman's head. Of type similar to No. 970 but knot is placed higher on back of head. Double mould; back summarily worked.  
*a*: II, Str. 36. Slipped. 3.9 cm. B (reg. 6497).



974. Woman's head. Wide diadem over hair which is stippled around face to represent curls and which has no knot at back. Face plump and childlike, with a small, pointed chin. Double mould; diadem was added after removal from mould.

*a*: II, 69. Traces of red wash. Unslipped. 3.0 cm. M 14598.

975. Woman's head. Of type similar to No. 974, with addition of a nape knot and button earrings. Double mould.

*a*: II, 30. Slipped. 3.2 cm. M 16532.

*b*: II, Str. 227, below foundations, under dog's skeleton. Slipped. 2.6 cm. B (reg. 6128).

*c*: TT 15, 8 ft. below surface. Unslipped. 4.4 cm. M 15350.

976. Woman's head. Hair parted in the middle from forehead to nape and rolled back from face into a small knot at nape; pointed diadem with a knob or a rosette in front, patterned with slanting lines, below which is a broad band. Matronly face, Greek in type. On each side of neck, below ears, is a projection (a curl, or the ivy leaf which appears on Tanagra and Myrina types?). Double mould. *a* and *b* may be from same mould. Pl. LIX, 423.

*a*: II, 108, sub. Unslipped. 6.5 cm. M 16273.

*b*: II, 65, in mud brickwork. Slipped. Missing: top of head, and diadem. 5.0 cm. B (reg. 6412).

*c*: TT 4, II, A 3. Slipped. Back of head, between knot and diadem, pared smooth. 5.0 cm. M 15464.

977. Woman's head. Of type similar to No. 976, but there is a small, pointed knot, presumably added after removal from mould, on occiput. Double mould. Pl. LIX, 424.

*a*: TT 4, I, 10, in mud brickwork. Slipped. 5.1 cm. M 15444.

978. Woman's head. Of type similar to No. 977, but diadem is plain. Double mould.

*a*: S. Bitumen on break. Unslipped. 3.8 cm. M 14878.

979. Woman's head. Of type similar to No. 977 in arrangement of nape and occipital knots, but hair is puffed out more around face, with little curls escaping on each side of neck; diadem is broad and has a smooth surface; button earrings. Face youthful. Double mould.

*a*: TT 15. Bitumen on break. Slipped. 4.8 cm. M 15467.

980. Woman's head. Hair parted in the middle and drawn back into a doughnut-shaped knot on occiput, from which ridges of hair radiate; diadem. Double mould.

*a*: TT 4, I. Slipped. 3.3 cm. M 15266.

981. Woman's head. Of type similar to No. 980, but ridges radiating from knot are less distinct; button earrings. Double mould; venthole in back.

*a*: I, Str. 36. Slipped. 5.7 cm. B (reg. 5572).

982. Woman's head. Hair parted in the middle and rolled back from face; diadem; presumably there was a knot at back of head, but back half is missing in every example. Face matronly and of Greek type. *c* wears a heavy torque at base of neck. Double mould.

*a*: III, 156. Slipped. 3.8 cm. M 14415.

*b*: III, 189. Traces of lime wash. Slipped. 5.3 cm. M 14548.

*c*: II, 69, sub. Traces of lime wash, with pink coloring. Unslipped. 4.3 cm. M 14207.

*d*: II, 53. Traces of lime wash. 4.3 cm. M 16384.

*e*: TT 15. Slipped. 3.1 cm. M 15336.

983. Woman's head. Of type similar to No. 982, but features are more youthful and lips smiling. Double mould.

*a*: U. Slipped. Missing: top of diadem; back half. 2.6 cm. C 32.540.

984. Woman's head. Of type similar to No. 982, but face is youthful, with plump cheeks and small, pointed chin, as in No. 974; button earrings. Double mould. *b-d* may be from same mould. Pl. LIX, 425.

*a*: III, 216. Unslipped. Traces of lime wash, with pink coloring. Missing: back half. 4.9 cm. M 14545.

*b*: I, 33 (II ?). Traces of lime wash. Unslipped. Missing: back half. 3.3 cm. B (reg. 4126).

*c*: I, Str. 32. Bitumen on break. Unslipped. Missing: back half. 3.4 cm. M 16457.

*d*: S. Unslipped. Missing: back half. 3.6 cm. B (reg. 4483).

985. Mould for front half of woman's head and bust. Sleeveless garment with V-shaped neckline; high diadem with ridged upper border on her wavy hair. This type of diadem usually appears on heads wearing the two-knobbed headdress, but there is no sign of knobs in this mould. Neck long. Mould is made of a coarse, white plaster, with a rather rough inside surface, and gives an imperfect impression, particularly for left side of face. Pl. LX, 426-427.

*a*: ?, 202 (?). Mould broken off on a line extending from her left shoulder to her right breast. 9.5 cm. M 16111.

986. Woman's head. Of type similar to No. 976. The projection on either side of neck is quite surely an ivy leaf. Double mould. Pl. LIX, 428.



a: TT 4, II or III (? 14 ft.), C 2. Pale greenish buff body; unslipped. Missing: back half. 4.9 cm. M 15448.

987. Woman's head. Wavy hair parted in the middle and rolled back from her face; she wears a diadem and holds a mantle up under her chin in the fashion of certain Tanagra types. Her delicate features Greek in type. Double mould.

a: S. Greenish buff body; unslipped. Missing: back half. 3.3 cm. M 14689.

988. Woman's head. Impression indistinct, but presumably her hair is drawn back into a knot at nape, and she wears a diadem (or a thick wreath with smooth surface?) and possibly a veil. Double mould.

a: III, 60. Traces of pink coloring. Slipped. 3.9 cm. M 14413.

b: III, Burial 156, Skeleton 12. Slipped. 2.4 cm. M 16513.

c: TT 4, Ia, B 6. Slipped. 4.8 cm. M 15768.

d: S. Gray body; unslipped. 2.8 cm. M 14480.

989. Woman's (?) head. Hair probably drawn back into a nape knot; high diadem and button earrings. Features sharp, as on the rattles, Nos. 839 and 841, and on the child's head, No. 1326. Impression poor. Double mould.

a: I, 58, sub. Unslipped. 6.1 cm. M 16535.

990. Woman's head. Wavy hair parted in the middle and drawn back into a knot at nape; low diadem with a small ball-and-pendant ornament at center front. Features heavy and rather childish. Double mould.

a: I, 236, lower level. Bitumen on break. Traces of lime wash, with pink coloring. Unslipped. Missing: back half. 4.6 cm. M 16430.

991. Woman's head. Hair parted in the middle and rolled back from forehead; high diadem covered with vertical grooves, with a band on hair below it, and pendant earrings. Features matronly. Facial type similar to that of Nos. 976-978. Double mould.

a: TT 4, IV (? 18 ft.). Slipped. Missing: back half. 4.6 cm. M 15473.

992. Woman's (or child's?) head. Hair parted in the middle and arranged in a thick roll extending from ear to ear behind; diadem and button earrings. Entire surface of hair covered by stippling, except below diadem in front, where it is cross-hatched. Creases in neck. Double mould.

a: U. Unslipped. 9.6 cm. M 14091.

993. Woman's (?) head. Hair drawn back from face and arranged in a braid along the central part, and in a roll which extends from ear to ear behind; braid thicker at back, as if formed from hair at back of head and pulled forward; rosette on each end of roll, over ear, as if it had been made of false hair, held in place by fastenings under rosettes. Diadem, with a leaf-shaped tassel depending from it at center of forehead (or is this end of braid?). Face youthful, with round cheeks, pointed, dimpled chin, small mouth, and a Greek profile. Creases in neck. Double mould. *a* and *d* may be from the same mould, as may *b* and *e*. Pl. LX, 429-431.

*a*: II, 138 (III?), in mud brickwork. Slipped. 6.8 cm. M 14610.

*b*: II, 78 (III?), in mud brickwork. A miscasting. Slipped. 6.4 cm. M 14161.

*c*: TT 4, II (? 7 ft.), D 3. Unslipped. Missing: back half. 5.8 cm. M 15470.

*d*: I, 216. Unslipped. Missing: back half. 5.9 cm. M 16256.

*e*: S. Slipped. Fragment of front half. 5.5 cm. M 14198.

994. Woman's (?) head. Hair arranged in two rows of tight curls across her forehead, and in a roll which extends from ear to ear behind and has a rosette at each end. Earrings, and a five-pointed diadem with a boss at base of each point and a leaflike pendant at center of forehead. Surface of roll cross-hatched. Facial type like that of No. 993. *a* has a three-strand necklace at base of neck. Double mould. Pl. LX, 432.

*a*: III, 197. Slipped. 6.2 cm. M 14151.

*b*: III, 197. Traces of lime wash, with pink coloring. Slipped. Missing: back half. 5.6 cm. M 14249.

*c*: II, 108. Slipped. 6.0 cm. C 32.539.

995. Woman's head. Hair parted in the middle and rolled back from temples, and either braided or gathered into a big knot which rests on shoulders; ridge along part in back. Diadem and button earrings. Strands of hair rendered by deep, grooved lines. Double mould.

*a*: II, 65. Slipped. 5.0 cm. M 16400.

*b*: II, 75. Slipped. Traces of lime wash, with pink coloring. 5.0 cm. M 16529.

*c*: III, 188. Slipped. 4.2 cm. M 14616.

996. Woman's head. Hair parted in the middle and gathered into a thick braid; low diadem and button earrings. Grooved lines, reworked after casting, render strands of hair. Lips thick; creases in neck. Double mould; nose accidentally flattened before firing. Pl. LX, 433.

*a*: II, 186, sub. Traces of lime wash, with pink coloring. Unslipped. 7.6 cm. M 14254.



997. Woman's head and bust, with arms at her sides. Hair arranged in one continuous bunch which rests on her shoulders; diadem. She is probably nude; breasts very prominent. Possibly she was reclining. Double mould. Impression poor.

*a*: II, 77, sub (III). Unslipped. 5.9 cm. B (reg. 6571).

998. Woman's head, turned slightly to her left. Hair arranged in two unusually large bunches on her neck, with a knotlike binding between them; small, low diadem. Youthful face Greek in type; her long, full neck has horizontal creases. Surface of bunches worked to represent curls. Double mould. Pl. LXI, 434.

*a*: III, 4. Slipped. 4.7 cm. B (reg. 6682).

999. Woman's head, turned slightly to her left. Hair arranged in two bunches on her neck; diadem and pendant earrings. Surface of bunches stippled, and strands of hair rather carefully worked. Double mould.

*a*: II, 137. Unslipped. 5.7 cm. B (reg. 6211).

1000. Woman's head, turned slightly to her left. Hair arranged in two bunches on her neck, with a triple, vertical binding between them; wide diadem, with a raised border at upper and lower edges. Her rather matronly face oval, with a small, pointed chin, and Greek in type. Double mould. *a-c* are from same mould.

*a*: III, 45, sub. Slipped. 5.5 cm. M 14487.

*b*: II, 21. Slipped. 5.5 cm. M 14569.

*c*: ?, 66, in mud brickwork. Traces of lime wash, with pink coloring. Slipped. 5.7 cm. M 16365.

1001. Woman's head. Hair arranged in two bunches on her neck; diadem, which on *b* and *k* has a raised border on lower edge. *j* wears pendant earrings. Double mould. Pl. LXI, 435.

*a*: III, 126, in courtyard. Slipped. Missing: back half. 3.8 cm. M 14365 A.

*b*: III, 135. Slipped. 5.1 cm. M 14148.

*c*: III, 236. Traces of lime wash. Slipped. 4.8 cm. M 14527.

*d*: II, 71, sub. Bitumen on break. Slipped. 5.4 cm. M 16456.

*e*: TT 4, II, A 3. Slipped. 4.8 cm. M 15375.

*f*: TT 4, II, C 6. Unslipped. 4.2 cm. M 14009.

*g*: II, 170. Unslipped. 3.6 cm. B (reg. 7551).

*h*: I, 253, sub. Unslipped. 4.1 cm. M 16319.

*i*: I, Str. 36. Slipped. 3.6 cm. B (reg. 6255).

*j*: U. Slipped. 4.2 cm. M 16351.

1002. Woman's head. Hair arranged in two bunches on her neck; diadem. Double mould.

*a*: III, 111. Missing; back half. B 17186.\*

*b*: III, 139. B 17172.\*

1003. Woman's head. Hair bunched on her neck; diadem. Face broad. Single mould.

*a*: S. B (reg. 9966 A).\*

1004. Woman's head and right shoulder. Hair arranged in two bunches on her neck; diadem. Right arm curved in across her body. Double mould.

*a*: TT 31, 5 m. below surface. B (reg. 7579).\*

1005. Woman's head. Hair arranged in the two-knobbed headdress, with hair from back of head falling loose to shoulders; knobs small; up-standing scallops around face. Small, bandlike diadem set in front of knobs. Face matronly, with a heavy lower jaw, deep furrows around eyes, and smiling lips. Double mould; back not worked. Pl. LXI, 436.

*a*: III, 22, sub (IV). Unslipped. 3.5 cm. T (reg. 7706).

1006. Woman's head. Type and style similar to those of No. 1005, except that spiral locks fall on each shoulder. Double mould.

*a*: I, 226. Unslipped. 4.6 cm. B (reg. 4203).

1007. Woman's head. Two-knobbed headdress, with hair puffed out on each side of face and no distinct nape knot; bandlike diadem at base of knobs. Indistinct, leaf-shaped bosses over center of forehead and temples on *b-d*. On *c* knobs worked as if to represent curls. Button earrings. Face youthful. Double mould; back summarily worked. Pl. LXI, 437.

*a*: II, 133, in mud brickwork. Bitumen on break. Unslipped. 4.2 cm. B (reg. 6377).

*b*: II, 33, floor. Slipped. 5.5 cm. M 16488.

*c*: I, 45. Slipped. 6.2 cm. M 15534.

*d*: I, 61. Traces of lime wash. Unslipped. 6.1 cm. B (reg. 3783).

*e*: S., Str. 36. Bitumen on break. Unslipped. 4.4 cm. M 16293.

*f*: S. Slipped. 5.4 cm. B (reg. 3585).

1008. Plaque with woman's head; she is looking down to her right. The two-knobbed headdress; bandlike diadem. Facial type Greek. Single mould.

*a*: III, 109. Slipped. 4.8 cm. M 14421.



1009. Plaque with woman's head. The two-knobbed headdress; bandlike diadem. Plaque appears to have been round or oval; part of edge, with its sunken border, preserved. Single mould.

*a*: II, 69. Traces of lime wash, with pink coloring. Slipped. 3.1 cm. M 16334.

1010. Woman's head. Hair arranged in the two-knobbed headdress; bandlike diadem. Features rather coarse, but not definitely Oriental. Double mould; back not worked.

*a*: II, 73, sub. Slipped. 4.5 cm. M 14664.

*b*: II, Str. 227, under foundations, below dog's skeleton. Unslipped. 3.4 cm. M 15699.

*c*: II, 72. Traces of lime wash. Unslipped. 5.0 cm. M 16250.

*d*: II, debris around Burial 128. Unslipped. 4.1 cm. B (reg. 5988).

*e*: TT 4, I or II (?6 ft.), G 7. Unslipped. 3.8 cm. M 15530.

*f*: I, 39 (II?). Slipped. 4.4 cm. M 16291.

*g*: TT 4, Ia. Slipped. 4.2 cm. M 15486.

*h*: TT 4, Ia, B 1. Unslipped. 3.8 cm. M 15537.

*i*: TT 4, Ia, G 6, Room 3. Traces of pink coloring on face. Slipped. 3.3 cm. M 15505.

*j*: TT 31. Slipped. Missing: back half. 3.5 cm. M 14086.

1011. Woman's head and bust, nude, with arms at sides. The two-knobbed headdress, with nape knot; broad, bandlike diadem. Rather prominent breasts placed too high. Face did not take impression of mould perfectly. Double mould; back not worked. *b*, which includes only head, is from same mould as *a*.

*a*: II, 106, below floor. Slipped. 8.1 cm. M 14519.

*b*: II, 120, in mud brickwork. Slipped. 5.3 cm. M 14121.

1012. Woman's head. The two-knobbed headdress, with nape knot; narrow diadem and button earrings. Features sharp and forehead receding. Double mould; back not worked.

*a*: II, 77, sub. Traces of lime wash. Slipped. 4.6 cm. M 16480.

*b*: II, 121. Slipped. 4.6 cm. M 14235.

1013. Woman's head. The two-knobbed headdress, with nape knot; bandlike diadem. Headdress retains some of appearance of a bow knot. Facial type Greek. Double mould. *f* wears button earrings. *b*, *d*, and *e* are from same mould.

*a*: III, 308, sub. Slipped. 4.5 cm. M 15521.

*b*: TT 4, III, 9. Slipped. Something broken away at left side of her neck and shoulder. 6.1 cm. M 15520.

- c*: I, 218, in mud brickwork. Unslipped. Missing: back half. 5.8 cm. B (reg. 4737).  
*d*: TT 4, Ib, Z 5. Unslipped. 4.7 cm. M 15535.  
*e*: I, Str. 32. Slipped. 4.8 cm. M 16287.  
*f*: S. Bitumen on break. Traces of lime wash. Slipped. 4.7 cm. M 16278.

1014. Woman's head. The two-knobbed headdress, with bunches of hair, or a single broad roll, around back of her neck; diadem. Double mould.

- a*: III, 126. B 17193.\*  
*b*: II, Str. 32. B 17187.\*

1015. Woman's head. The two-knobbed headdress, with nape knot; diadem. Double mould.

- a*: III, 60, lower floor level. Traces of lime wash. Missing: back half. B (reg. 8882).  
*b*: III, 74. Finished off at base of neck (?). Missing: back half. B 17190.\*  
*c*: III, 135, on third pavement from top. B 17189.\*  
*d*: III, 146. Bitumen on break. Traces of lime wash. Missing: back half. B 17188.\*  
*e*: S. B 17212.\*

1016. Woman's head. The two-knobbed headdress, with nape and occipital knots; bandlike diadem. Heavy features rather Oriental in type. Double mould.

- a*: II, 159, in mud brickwork. Slipped. 3.3 cm. M 14453.

1017. Woman's head. The two-knobbed headdress, with nape and occipital knots; bandlike diadem. Knobs retain some of appearance of a bow knot; they are covered with bosses as if to represent curls. Facial type Greek. Double mould. Pl. LXI, 438-439.

- a*: III, 32. Traces of lime wash, with pink coloring. Unslipped. 2.9 cm. B (reg. 7011).  
*b*: III, 126. Unslipped. 3.9 cm. B (reg. 9756).  
*c*: II, 66 (III?). Greenish buff body; slipped. Missing: right knob; occipital knot. 4.5 cm. M 14317.  
*d*: II, 167, sub. Traces of lime wash. Slipped. 3.7 cm. M 14221.

1018. Woman's head. The two-knobbed headdress, with nape and occipital knots; bandlike diadem. The two knobs large and winglike, with a sort of knot between them. Features Greek in type, delicately modeled, and very dainty, with small mouth and chin. Double mould. *a* and *d* are from same mould, as are *c* and *b*. Pl. LXI, 440.



- a*: III, 34. Slipped. 5.1 cm. M 14264.  
*b*: III, 42. Slipped. 4.4 cm. M 14363.  
*c*: II, 124, under floor. Unslipped. 5.0 cm. M 14173.  
*d*: II, 173, sub. Unslipped. 4.7 cm. M 14567.  
*e*: TT 31, II. Slipped. 5.2 cm. M 14226.  
*f*: TT 31, II. Slipped. 4.8 cm. M 14651.  
*g*: S. Bitumen on break. Slipped. 5.5 cm. M 15504.  
*h*: S. Slipped. 5.8 cm. M 14048.
1019. Woman's head. The two-knobbed headdress, with nape and occipital knots; diadem. Double mould.
- a*: III, 136. B 17198.\*
1020. Woman's head. Probably she wears the two-knobbed headdress, with a diadem, but knobs are broken off in every example. *b* and *d* wear button earrings. Double mould.
- a*: TT 4, III, 14. Bitumen on break. Slipped. 4.6 cm. M 15485.  
*b*: II, 252 (III?). Slipped. Missing: back half. 5.6 cm. M 14604.  
*c*: I, 261 (II?). Slipped. Missing: back half. 3.4 cm. M 15689.  
*d*: I, 231 (II?). Unslipped. 6.2 cm. M 16443.  
*e*: TT 4, U. Slipped. Missing: back half. 5.4 cm. M 15500.  
*f*: PP 5, 2 m. below surface. Greenish body; slipped (?). Missing: back half. 4.3 cm. B (reg. 7131).
1021. Woman's head. The two-knobbed headdress; diadem and button earrings; hair parted in the middle from neck to nape, and much fuller in neck than usual, with no distinct nape knot. Closely spaced, parallel grooves render strands. Neck long, with horizontal creases; face oval, with raised bands to indicate eyebrows; effect of whole Oriental rather than Greek. Double mould. *b* and *c* are from same mould. Pl. LXI, 441.
- a*: III, 304, sub. Unslipped. 5.9 cm. M 14014.  
*b*: II, 78 (III?). Slipped. 4.6 cm. M 14447.  
*c*: II, Str. 36. Slipped. 3.6 cm. M 16239.
1022. Woman's head. The two-knobbed headdress, with hair puffed out around face and arranged in a sort of roll around back of neck; diadem. Double mould.
- a*: III, Str. 36. Missing: back half. B (reg. 10406).\*  
*b*: II, 169 (III?). B (reg. 8769).\*  
*c*: II, 138 (III?), below floor. B (reg. 8626).\*
1023. Woman's head. The two-knobbed headdress; diadem. Knobs small, with stippled surfaces; knot between them. Style and facial type Greek. Double mould.
- a*: TT 23. Unslipped. Missing: back half. 4.5 cm. M 15507.

1024. Woman's head. The two-knobbed headdress; diadem having a ridged border at lower edge. Knobs small, with stippled surfaces and no knot between. Facial type and style Greek. Double mould.  
*a*: II, 71, sub. Traces of lime wash, with pink coloring. Slipped. 4.7 cm. B (reg. 6777).
1025. Woman's head. Of type similar to No. 1024. Double mould.  
*a*: II, 70. Traces of lime wash. Unslipped. 4.5 cm. M 16236.
1026. Woman's head. Of type similar to No. 1024, but knobs are horn-like and set far back on head, and diadem is directly over brow. Features strongly marked and almost masculine. Double mould.  
*a*: II, Str. 36. Slipped. 5.0 cm. B (reg. 6238).
1027. Woman's head. The two-knobbed headdress, with nape knot; diadem which has a knob at center front with a band running back to space between the two knobs. Surface of knobs worked with parallel, horizontal grooves. Button earrings. Facial type somewhat Greek. Double mould.  
*a*: I, 110. Slipped. 4.4 cm. B (reg. 4569).
1028. Woman's head. Two-knobbed headdress; broad diadem with a disk at center front. Double mould.  
*a*: S. Missing: back half. B 17200.\*
1029. Woman's head. The two-knobbed headdress; bandlike diadem, from which a point rises between the two knobs; roll of hair extending from ear to ear behind, as in Nos. 992-994; button earrings. *a* wears a torque. Double mould. Pl. LXII, 442.  
*a*: II, 194 (III?). Unslipped. 6.8 cm. B (reg. 5858).  
*b*: I, 226 (II?). Traces of lime wash, with pink coloring on flesh and black around eyes and on hair. Slipped. 6.8 cm. B (reg. 4531).
1030. Woman's head. The two-knobbed headdress; small diadem; hair puffed out more than usual at sides. Facial type that of No. 861. Double mould.  
*a*: TT 4, I. Slipped. Missing: back half. 3.5 cm. M 15488.
1031. Woman's head. Probably she wears the two-knobbed headdress, with a bandlike diadem. Neck long, with horizontal creases; facial type like that of No. 1018. Double mould.  
*a*: S. Unslipped. Missing: knobs; back half. 4.0 cm. M 14234.
1032. Woman's head. The two-knobbed headdress, with a roll of hair extending from ear to ear behind, as in Nos. 992-994 (with a rosette at



each end?); diadem with a crescent on a short stem backed by a point, rising between the two knobs, and a small boss at lower edge in center of front. Double mould.

*a*: S. B 17014.\*

#### 5. WEARING DIADEM AND VEIL

1033. Woman's head. Hair wavy; diadem, veil, and button earrings. Facial type Oriental, with thick lips which are rendered, as are the eyelids, by raised bands. Waves of hair separated by grooved lines, and surface of hair stippled. Single mould. *a* and *b* may be from same mould. Pl. LXII, 443.

*a*: TT 4, IV, E 5. Slipped. 5.3 cm. M 15335.

*b*: TT 4, IV, X 2. Slipped. 4.8 cm. M 15290.

*c*: S. Slipped. 5.0 cm. M 14594.

1034. Woman's head. High diadem, veil, and button earrings. Face of Oriental type, but more elongated than in No. 1033; neck long and slender, with horizontal grooves. Waves of hair around face rendered as a series of raised squares. Single mould. *a-c* are from same mould. Pl. LXII, 444.

*a*: TT 4, IV, G 5. Slipped. 5.0 cm. M 15330.

*b*: TT 4, III (? 14 ft.), B 2. Slipped. 5.6 cm. M 15319.

*c*: II, 105, sub. Slipped. 5.4 cm. B (reg. 6846).

*d*: II, Str. 36. Slipped. 4.3 cm. M 16304.

1035. Woman's head. Diadem and veil over her wavy hair. Single mould.

*a*: III, 10. B 17385.\*

*b*: III, 161. B (reg. 11347).\*

*c*: S. B 17173.\*

*d*: S. B (reg. 8885).\*

*e*: S. B (reg. 10262).\*

1036. Woman's head. Hair parted in the middle; diadem and veil. Single mould.

*a*: II, 279. B 17387.\*

1037. Woman's head. Diadem and veil, which form a broad band around head. Facial type Oriental, with full cheeks and lower jaw; neck long and thick. Single mould.

*a*: II, 70. Slipped. 3.8 cm. B (reg. 4768).

1038. Woman's head. Over her wavy hair she wears a veil, which stands up above her head as if supported by a diadem. Facial type Oriental, with flat nose and full lips. Double mould; back not worked.

*a*: TT 4, I. Greenish buff body; slipped. 5.4 cm. M 15378.

1039. Woman's head. Hair parted in the middle; diadem patterned with slanting, grooved lines, a veil (or is this background of tongue relief?), and button earrings. Single mould. Pl. LXII, 445.

*a*: II, 37, sub. Greenish buff body; unslipped. 4.2 cm. M 14215.

1040. Woman's head. Over her curly hair she wears a diadem with ridged lower border, and a veil. Single mould.

*a*: III, 129. B 17171.\*

*b*: III, 164. B (reg. 10348).\*

1041. Woman's head. Wavy hair parted in the middle and drawn back from face, presumably into a knot at nape; wide diadem with ridged lower edge, and a veil; projection under veil at back of head, presumably caused by an occipital knot. Facial type Greek. Double mould. Pl. LXII, 446.

*a*: II, 242 (III?), in mud brickwork. Face and neck covered with lime wash, on which remain traces of color: red on lips and at base of neck (a necklace?); pink on cheeks; black around eyes. Thick layer of white plaster around break at neck. Slipped. Missing: top and left side of diadem. 6.5 cm. M 16474.

1042. Woman's head. Of same type as No. 1041, but she wears button earrings. Double mould. Pl. LXII, 447.

*a*: TT 4, III, 14. Pale greenish buff body; slipped (?). Missing: back half. 5.3 cm. M 15326.

1043. Woman's head. Of same type as No. 1041. *a* may be wearing pendant earrings. Double mould.

*a*: TT 4, III, D 5. Unslipped. Missing: back half. 5.3 cm. M 15314.

*b*: TT 4, II. Unslipped. Top of head, above diadem, pared off before firing; perhaps there was originally a two-knobbed head-dress. 8.2 cm. M 15317.

1044. Woman's head. Of same type as No. 1041, but smaller. Double mould; back not worked.

*a*: TT 4, II, B 1. Unslipped. 7.0 cm. M 15307.

*b*: TT 30. Greenish buff body; unslipped. 6.2 cm. M 15386.



1045. Woman's head. Of type similar to No. 1044, but face is rounder and more youthful, and she wears pendant earrings. Double mould; back not worked.

*a*: II, 64. Slipped. 3.5 cm. M 16318.

1046. Woman's head. Of type similar to No. 1044, with a matronly face. On *h* diadem is pointed in front. Unworked back pinched out to indicate occipital knot under veil. Double mould. *a* and *e* may be from same mould.

*a*: III, 122. Traces of lime wash, with pink coloring. Slipped. 6.0 cm. M 14404.

*b*: III, 129. Traces of lime wash, with red coloring on cheeks and black around eyes and on hair. Unslipped. Missing: back half. 3.7 cm. M 14375.

*c*: III, 217. Slipped. Missing: back half. 3.5 cm. M 14596.

*d*: III, 225, near Vault 41. Traces of lime wash. Slipped. 3.4 cm. M 14684.

*e*: II, 203, in mud brickwork. Traces of lime wash. Slipped. Missing: back half. 3.7 cm. M 14373.

*f*: TT 4, II or III (? 15 ft.), C 2. Greenish buff body; unslipped. Missing: back half. 4.0 cm. M 15359.

*g*: TT 4, I or II (? 5 ft.), D 3. Slipped. Missing: back half. 4.8 cm. M 15376.

*h*: TT 4, Ia, B 6. Unslipped. Missing: back half. 3.9 cm. M 15392.

*i*: TT 4, I(a?). Slipped. Missing: back half. 3.8 cm. M 15287.

*j*: U. Slipped. Missing: back half. 3.3 cm. M 14365 B.

1047. Woman's head. Of type similar to No. 1046, but ears are indicated, though they are set too high and too far front. Strands of hair rendered by grooved lines. Horizontal creases in neck. Double mould; back summarily worked.

*a*: II. Slipped. 3.9 cm. B (reg. 5217).

1048. Woman's head. Of type similar to No. 1047, but hair is more freely rendered. Double mould; back summarily worked.

*a*: S. Slipped. Missing: top of diadem. 4.0 cm. M 14206.

1049. Woman's head. Of type similar to No. 1046, but face is rounder and less matronly. Double mould; back summarily worked.

*a*: III, 60. Traces of pink coloring. Slipped. 3.9 cm. M 14413.

*b*: III, Burial 156, 12. Slipped. 3.0 cm. M 16513.

*c*: II, Vault 90, Cubicle 2. Slipped. 3.9 cm. B (reg. 4711).

*d*: S. Unslipped. 3.1 cm. M 14400.

*e*: TT 15, 3 ft. below surface. Bitumen on break. Slipped. 3.0 cm. M 15356.

1050. Woman's head and bust. Type similar to No. 1049, but enough is preserved to show that "veil" is probably a himation which envelops her body, as in standing figures, Nos. 183-195, and is thrown back over her right shoulder. Double mould; back summarily worked.

*a*: III, 173. Slipped. 4.6 cm. M 14402.

1051. Woman's head. Hair arranged in two rows of stylized curls around her face; diadem, veil, and button earrings. Features coarse. Double mould; back summarily worked.

*a*: III, 60, below floor. Unslipped. 4.0 cm. M 14376.

1052. Woman's head. Hair fluffs out around her face; diadem, veil, and button earrings. Double mould.

*a*: TT 4, C 2, in cistern, 10 ft. deep. Unslipped. Missing: back half. 4.5 cm. M 15469.

1053. Woman's head and bust. Diadem and a veil, which covers her shoulders and arms, but reveals her V-necked tunic with fine folds. Something (another figure?) broken away from her right side. Single mould.

*a*: TT 4, U. Slipped. 4.2 cm. M 15309.

1054. Fragment of woman's head. Wavy hair drawn back from her face; presumably she wears a diadem and a veil. Face of Greek, matronly type; long neck. Nose miscast, and patched by hand after removal from mould. Double mould.

*a*: II, 229, sub. Slipped. Missing: back half; top of head. 7.2 cm. M 14623.

*b*: TT 4, II, sub, 4. Unslipped. Missing: all but part of front half. 7.0 cm. M 15387.

1055. Woman's head. Diadem and veil. Double mould.

*a*: III, 32, sub (IV). B 17183.\*

*b*: III, 37, sub. B (reg. 7577).\*

*c*: III, 174. B 17170.\*

1056. Woman's head and shoulders. Diadem and veil. Something broken away from her right shoulder. Single mould.

*a*: S. B 17372.\*

1057. Woman's head. The two-knobbed headdress; bandlike diadem and a veil, which covers back of her head. Face matronly and Greek in type. Surface of knobs worked with bosses in front. Double mould; back summarily worked. *a-c* are from same mould. Pl. LXII, 448.



- a*: II, Str. 32. Slipped. 4.8 cm. B (reg. 5771).
- b*: II, 64. Slipped. 4.8 cm. B (reg. 6213).
- c*: I, 37, sub (II). Traces of lime wash, with pink coloring. Slipped. 4.1 cm. M 16323.
- d*: S. Traces of lime wash, with pink coloring. Unslipped. Missing: back half. 4.2 cm. M 14462.

1058. Woman's head. The two-knobbed headdress; bandlike diadem and a veil. Hair puffed out at each side of face, and nape knot makes veil protrude in back. Knobs have a knot between them and are worked with bosses in front and stippled on back; hair on top of head marked off into rectangles. Neck long, with horizontal creases. Double mould. *a* and *b* are from same mould.

- a*: TT 4, IV, A 1. Slipped. Missing: back of head. 4.9 cm. M 15508.
- b*: II, Str. 36. Slipped. 5.8 cm. M 16452.

1059. Woman's head. The two-knobbed headdress; bandlike diadem and a veil. Head and neck elongated. Double mould; back not worked.

- a*: TT 4, III, 9. Slipped. Something broken away from left side of her head (was she holding a child?). 6.8 cm. M 15520.
- b*: III, 8. Unslipped. 4.1 cm. M 14588.
- c*: III, 52. Traces of lime wash. Unslipped (?). 4.0 cm. M 14446.
- d*: III, 213. Slipped. 6.8 cm. B (reg. 7132).
- e*: III, 301. Slipped. 5.0 cm. M 15519.

1060. Woman's head. The two-knobbed headdress; bandlike diadem and a veil, held out in back by an occipital knot. Face youthful. Double mould.

- a*: III, 133. Slipped. 5.0 cm. M 14357.
- b*: III, 196. Slipped. 5.7 cm. M 14271.
- c*: II, 96. Slipped. 4.4 cm. B (reg. 6378).
- d*: TT 4, Ia, A 6. Slipped (?). 3.1 cm. M 15598.
- e*: S. Slipped. 2.7 cm. M 15531.

1061. Plaque with woman's head. The two-knobbed headdress; diadem and veil. Lips smiling. Single mould.

- a*: TT 4, Ia, C 3. Greenish buff body; slipped. 5.3 cm. M 15512.

1062. Woman's head. The two-knobbed headdress; diadem and veil. Double mould.

- a*: TT 4, IV (? 20 ft.), C 2. Slipped. Missing: back half. 4.1 cm. M 15514.

- b*: III, 109. Unslipped. Missing: back half and part of front. 5.6 cm. M 14571.  
*c*: III, 130. Traces of lime wash, with pink coloring. Greenish buff body; unslipped. Missing: back half. 4.4 cm. M 14187.  
*d*: II, Str. 227, under foundations, below dog's skeleton. Unslipped. 3.0 cm. B (reg. 6129).  
*e*: TT 4, C 2, in well, 14 ft. deep. Slipped. Missing: back half and part of front. 3.4 cm. M 15533.  
*f*: TT 4, Ib, C 5. Traces of red wash. Slipped. 6.3 cm. M 15517.  
*g*: S. Unslipped. Missing: back half. 3.0 cm. M 14204.  
*h*: TT 15, 7 ft. below surface. Slipped. 7.6 cm. M 15511.
1063. Woman's head. The two-knobbed headdress; diadem and veil. Double mould.
- a*: III, 64. B (reg. 8534).  
*b*: III, 173. Missing: back half. B (reg. 10524).  
*c*: III, 198. Missing: all but head and shoulders. B 17192.\*  
*d*: III, 203. B (reg. 10891).  
*e*: II, 78, sub. B (reg. 7332).  
*f*: II, 224, below floor. B (reg. 8582).  
*g*: II, 201, in mud brickwork of early II wall. B (reg. 10149).  
*h*: II, 256, in mud brickwork. Missing: all but head and shoulders. B (reg. 8625).  
*i*: II, 6, near Grave 213. B (reg. 9996).  
*j*: U. B 17197.\*
1064. Woman's head. The two-knobbed headdress; diadem and veil, held out in back by an occipital knot. Double mould.
- a*: S. B (reg. 8409).\*
1065. Woman's head. The two-knobbed headdress; diadem and veil, held out in back by an occipital knot. Face full-jowled and Oriental in type. Double mould.
- a*: TT 15, 8 ft. below surface. Slipped. 4.8 cm. M 15525.
1066. Woman's head. The two-knobbed headdress; diadem and veil, held out in back by an occipital knot. Matronly face Greek in type. Double mould.
- a*: TT 4, II or III (? 12 ft.), F 3. Greenish buff body; slipped (?). 5.6 cm. M 15515.  
*b*: II, Str. 227 (perhaps III). Traces of lime wash. Slipped. 5.7 cm. M 14033.
1067. Woman's head. The two-knobbed headdress; diadem, veil, and pendant earrings; veil held out in back by an occipital knot. Facial



type very like that of No. 1057. On *d* line of edge of veil clearly visible at base of knobs in back. Double mould. *a* and *b* are from same mould. Pl. LXII, 449.

*a*: III, 32, sub (IV). Slipped. 5.6 cm. M 14169.

*b*: II, Str. 32. Unslipped. 4.8 cm. B (reg. 5838).

*c*: ?, 239. Slipped. 4.5 cm. B (reg. 4936).

*d*: ?, 250. Greenish buff body; unslipped. 5.0 cm. B (reg. 3965).

1068. Woman's head. Of type similar to No. 1067, but head is tilted a little to her right. Backs of knobs worked. Double mould.

*a*: III, 57. Unslipped. Missing: back half. 4.8 cm. M 14262.

*b*: II, 236, sub (III ?). Traces of lime wash. Slipped. 3.0 cm. M 15690.

*c*: TT 15, 15 ft. below surface. Slipped. 6.3 cm. M 15524.

1069. Woman's head. The two-knobbed headdress; diadem with a wide raised border at top, a narrower one at bottom, and a circular boss at center front, and a veil. Knobs unusually large, with stippled surfaces; veil projects more widely at either side of face than usual and is held out in back by a rectangular projection, flat on top (presumably an occipital knot). Face matronly, with a double chin. Double mould. Pl. LXII, 450-451.

*a*: II, 140, sub. Traces of lime wash. Unslipped. 11.9 cm. B (reg. 6640).

1070. Woman's head. Of type similar to No. 1069, but head is smaller, and knobs are smaller in proportion. Double mould.

*a*: III, 5. Bitumen on break. A good deal of lime wash remains, with traces of red on veil and diadem. Unslipped. 9.6 cm. M 16479.

*b*: TT 4, II, D 5. Unslipped. 7.2 cm. M 15518.

1071. Woman's head. Of type similar to No. 1070, but face is more youthful, and she wears pendant earrings. Incised technique for hair around face. Double mould.

*a*: TT 4, II, sub, A 4. Slipped. Missing: back half. 5.8 cm. M 15532.

*b*: U. Slipped. Missing: back half. 6.0 cm. M 16277.

1072. Woman's head. The two-knobbed headdress; diadem with a point in front, a veil, and button earrings. Face youthful. Front surface of knobs patterned with slanting, parallel, grooved lines. Double mould; back not worked. Pl. LXIII, 452.

*a*: U. Unslipped. 5.7 cm. M 14843.

1073. Woman's head. Of type similar to No. 1072, but surface of knobs stippled at front and back. Double mould. *a* and *b* are from same mould.

*a*: I, 249 (II?). Slipped. Missing: back half. 5.5 cm. M 16275.

*b*: TT 31, 4 m. below surface. Slipped. 7.0 cm. B (reg. 7099).

1074. Woman's head. The two-knobbed headdress; diadem with a point between knobs at center front, and a veil. *a* wears a necklace. Double mould.

*a*: II, 201, below floor. B 17015.\*

*b*: S. B 17202.\*

1075. Woman's head. The two-knobbed headdress; bordered diadem surmounted by conventionalized floral ornament, a veil, and button earrings. Knobs patterned with parallel, slanting grooves, and strands of hair around forehead rendered by grooved lines. Facial type Oriental, with thick lips and with raised bands for edges of eyelids. Double mould; back not worked. Pl. LXIII, 453.

*a*: II, 183. Traces of lime wash, with pink coloring around veil, eyes, and lips. Unslipped. 6.1 cm. B (reg. 5570).

1076. Fragments of large female heads, presumably of same type as Nos. 1069-1070. *a* has a pendant earring. Double mould.

*a*: III, 109. Unslipped. 7.8 cm. M 14483.

*b*: III, Str. 10. Slipped. 6.9 cm. M 14638 B.

#### 6. WEARING KALATHOS

Van Buren, *Clay Fig.*, No. 362.

1077. Woman's head. Hair parted in the middle and drawn back into a knot at nape; high kalathos with a concave profile. Double mould.

*a*: III, 81. Slipped. 6.1 cm. M 14152.

*b*: II, 165 (III?). Unslipped. 5.0 cm. B (reg. 5767).

1078. Woman's head. Of type similar to No. 1077, but kalathos is shorter, with a straight profile. Double mould.

*a*: III, 4. Slipped. 4.0 cm. B (reg. 6615).

*b*: I, 142 (II?). Slipped. 3.7 cm. M 16484.

*c*: U. Unslipped. Missing: back half. 4.3 cm. M 16304.

1079. Woman's head. Of type similar to No. 1078, but she wears button earrings. Double mould.

*a*: ?, 250. Unslipped. 3.8 cm. B (reg. 3899).



1080. Woman's (or youth's ?) head. Hair clings closely to head; kalathos. Features Greek. Double mould.

a: II, 71, sub. Slipped. 3.5 cm. B (reg. 6565).

1081. Woman's head. Wavy hair drawn back from her face; short kalathos which flares toward the top and a veil. Face squarish, with a small, pointed chin. Double mould. *a* and *b* are from same mould. Pl. LXIII, 454.

a: TT 4, III (?15 ft.), C 2. Slipped. 4.3 cm. M 15463.

b: U. Slipped. 3.6 cm. M 15483.

c: U. Greenish buff body; unslipped. Missing: back half. 4.8 cm. M 15476.

1082. Woman's head. High, square headdress with a row of bosses around bottom of front, a veil, button earrings, and a heavy torque. Hair represented as a smooth band around her forehead. Double mould. *a* and *b* are from same mould. Pl. LXIII, 455.

a: II, 63. Traces of lime wash. Slipped. 6.0 cm. B (reg. 5166).

b: II, 108. Slipped. 5.3 cm. M 16378.

c: II, 226. Slipped. 6.4 cm. M 16245.

1083. Woman's head. Hair parted in the middle, with a spiral curl hanging on each side of face; low, broad kalathos and a veil. Single mould.

a: II, 62. Slipped. 3.3 cm. B (reg. 4944).

1084. Woman's head. Hair drawn back from her face; high kalathos which flares toward the top and has a thick wreath with stippled surface around its lower edge and a veil. Double mould; back not worked.

a: I, 226 (II ?). Traces of lime wash, with pink coloring. Unslipped. 6.1 cm. M 16296.

b: U. Slipped. 5.1 cm. M 15468.

1085. Woman's head. Hair arranged in a *Melonenfrisur*; small, low kalathos and possibly a veil and button earrings. Single mould.

a: TT 4, Ia, H 6. Slipped. 4.3 cm. M 15149.

1086. Woman's head. Hair drawn back from her face; small, low kalathos and a veil. Double mould.

a: TT 4, II or III (?15 ft.), C 2. Unslipped. 3.1 cm. M 15383.

1087. Woman's head. Hair parted in the middle and drawn back from face; she wears a sort of cap or kalathos with a slight rim on lower edge, a spreading section at top, and a longitudinal rib at center front, with a circular boss at its lower end; she also wears button earrings.

Waves of hair rendered by radiating grooved lines with rows of small dots between. Double mould. Pl. LXIII, 456.

*a*: I (or II?), Str. 10. Slipped. Missing: back half. 8.8 cm. M 16417.

1088. Woman's head. Hair parted in the middle and drawn back into a knot at nape; high kalathos, with a thick wreath with stippled surface around bottom, and possibly a veil. Facial type Greek. Of same type as No. 1084(?). Double mould.

*a*: III, 197. B 17208.\*

*b*: II, Vault 159. B 17223.\*

1089. Woman's head. Hair drawn back into a knot at nape; high kalathos and a veil. Double mould.

*a*: III, 3. B 17207.\*

*b*: III, 148. B 17210.\*

#### 7. WEARING CROWN, TURBAN, OR CAP

1090. Woman's head. Hair puffed out a little over her ears and drawn back into a knot at nape; low diadem or a cap, and button earrings. Face of same type as those in the group of flutist and drummer, No. 599, with pointed chin and sharply ridged brows and nose. Double mould.

*a*: III, 166. Slipped. Missing: back half. 4.6 cm. M 14223.

*b*: II, 68. Slipped. 5.4 cm. M 16315.

*c*: ?, 250. Unslipped. 5.0 cm. M 16262.

*d*: I, Str. 36. Slipped. 4.7 cm. B (reg. 5573).

1091. Woman's(?) head. Curly locks of long hair hang on each side of her face; turban-like headdress consisting of four horizontal rolls, with a band of vertical scorings below them. Face long, with full cheeks and jaws; neck long and thick. Single mould. Pl. LXIII, 457.

*a*: U. Unslipped. 3.9 cm. T 29.101.

1092. Woman's head. Of type similar to No. 1091, but face is rounder, and there is no band of vertical scorings at bottom of turban. Single mould. Pl. LXIII, 458.

*a*: TT 4, II, B 2. Slipped. 3.0 cm. M 15787.

*b*: S. Slipped(?). 3.8 cm. B (reg. 6383 A).

1093. Woman's head. Hair around her forehead rendered by a row of raised dots; wide, flaring crown decorated by two rows of circular bosses. Facial type Oriental, with fat cheeks, and with raised bands for edges of eyelids and slightly smiling lips. Tongue relief, with back-



ground between head and shoulders not cut away. *a* and *b* may be from same mould. Pl. LXIII, 459.

*a*: TT 4, IV, E 4. Unslipped. 4.3 cm. M 15786.

*b*: TT 4, III, 14. Slipped. 4.6 cm. M 15441.

*c*: S. Bitumen smeared on sides and back. Slipped. 4.7 cm. M 14150.

1094. Woman's head. Hair drawn back from her face; she wears a veil and, over it, perched high on her head, a sort of hat with a conical crown and a thick rim; she also wears button earrings. Double mould. Pl. LXIV, 460.

*a*: S. Missing: back half. B 17366.\*

1095. Woman's (or youth's?) head. Hair arranged in a roll extending from ear to ear behind, with a rosette at each end, as in Nos. 993-994; pointed cap decorated with a row of five circular bosses across bottom of front, with one boss above them, and button earrings. Features sharp, but fairly Greek in type. Double mould.

*a*: I, 209, in mud brickwork. Unslipped. 6.8 cm. B (reg. 5382).

1096. Woman's (?) head. Hair parted in the middle; high, bulging crown, over which is a veil. Face a long oval, with large eye sockets and a prominent nose. Single mould. Pl. LXIV, 461.

*a*: I, 245 (II?). Slipped. 5.5 cm. M 16259.

#### 8. WEARING KYRBASIA OR HELMET

1097. Woman's head, turned a little to her left. Hair parted in the middle and drawn back from her face; kyrbasia, which has holes at either side of front, with a concave band between them; the three lappets clearly modeled on back. Neck long, with horizontal creases. Part of shoulders and back preserved; presumably figure was reclining. Double mould. Pl. LXIV, 462.

*a*: III, 34. Bitumen on break. Slipped. 5.8 cm. B (reg. 7223).

*b*: S. Slipped. 7.4 cm. B (reg. 5907).

1098. Woman's head. Of type similar to No. 1097, but she wears pendant earrings. Double mould.

*a*: II. Greenish body; unslipped. 4.9 cm. M 15694.

*b*: II, 93. Slipped. 5.9 cm. M 15453.

*c*: TT 4, Ib, H 6. Slipped. 6.5 cm. M 15482.

*d*: TT 4, Ia, C 1. Slipped. 5.8 cm. M 15493.

*e*: TT 4, Ia, C 1. Slipped. Missing: back half. 6.0 cm. M 15498.

1099. Woman's head. Of same type as No. 1098, except that hair around her forehead is rendered by two rows of raised dots. Double mould. *b* and *d* are from same mould.
- a*: III, 18. Slipped. 6.9 cm. T (reg. 12007).  
*b*: III, 224. Slipped. 6.4 cm. M 14265.  
*c*: TT 4, Ib, D 5. Slipped. 4.6 cm. M 15497.  
*d*: TT 15. Slipped. Missing: back half. 6.3 cm. M 15499.
1100. Woman's head. Of type similar to No. 1099, but she does not wear earrings. Double mould.
- a*: II, 39. Slipped. 7.5 cm. B (reg. 7225).  
*b*: II. Slipped. 8.2 cm. B (reg. 5308).
1101. Woman's head. Of type similar to No. 1100, without earrings, but hair around face is patterned by a network of grooved lines. Double mould. *a* and *b* are from same mould.
- a*: III, Str. 10. Slipped. 4.3 cm. M 14275.  
*b*: III, 52. Traces of lime wash. Slipped. 6.3 cm. M 14628.  
*c*: II, 185 (III?). Slipped. Missing: peak of cap. 4.6 cm. M 16376.  
*d*: II, Str. 227, under foundations, below dog's skeleton. Slipped. Missing: back half. 4.6 cm. M 16311.  
*e*: TT 4, Ib, F 2. Part of back of figure preserved, with top of vent. Hole at right side of cap very small; none at left side. Slipped. 7.4 cm. M 15481.
1102. Woman's head. Kyrbasia with a circular boss (a jewel?), between holes in front, and possibly earrings. Hair around her face rendered by straight, grooved lines. Double mould.
- a*: III, 10. Slipped. 9.8 cm. B (reg. 7269).
1103. Woman's head. Of type similar to No. 1097, except that there is a raised band (presumably a wreath) between holes in front. Double mould.
- a*: S. Unslipped. 6.0 cm. M 14127.
1104. Woman's head. Of type similar to No. 1099, but there is a wreath between holes. Double mould.
- a*: III, 39. Slipped. 6.6 cm. M 14458.  
*b*: TT 4, II, sub. A 4. Slipped. Missing: back half. 6.9 cm. M 14767.
1105. Woman's head. Of same type as No. 1104, but wreath, clearly made of leaves (ivy or laurel?), is tied around cap by narrow ribbons, with a knot and two ends at back. Double mould. Pl. LXIV, 463.
- a*: II, 224. Bitumen on break. Slipped. 7.2 cm. M 16080.



1106. Woman's head. Of type similar to No. 1105, but ribbons which hold wreath in place are not indicated. Double mould.

*a*: TT 4, II, A 3. Slipped. 5.6 cm. M 15479.

*b*: I, 123, in mud brickwork (possibly Str. 36, III). Bitumen on break. Slipped. Missing: back half. 6.2 cm. M 14176.

*c*: TT 4, Ib, C 6. Slipped. 4.9 cm. M 15365.

1107. Woman's head. Of same type as No. 1106, except that hair is rendered in more naturalistic fashion and she wears button earrings. Double mould.

*a*: TT 4, I(a ?), B 2. Bitumen on break. Slipped. 8.5 cm. M 14876.

1108. Woman's head. Kyrbasia with a hole at each side of front. Double mould. Pl. LXIV, 464.

*a*: III, 9, Tomb 169 (?). B 17017.\*

*b*: III, 121. One of holes is filled. B (reg. 9266).\*

*c*: III, Str. 10. Missing: back half. B 17219.\*

*d*: II, 201, in mud brickwork. B 17222.\*

*e*: II, Str. 36. B (reg. 9730).\*

*f*: S. Missing: top of cap. B 17182.\*

1109. Woman's head, turned a little to her left. Hair around face rendered by parallel, straight lines; kyrbasia without a hole at each side of front. Lappets indicated on back; a sort of ridge directly above them. Double mould.

*a*: II, 127. Slipped. 6.7 cm. B (reg. 6156).

*b*: ?, 239. Unslipped. 8.1 cm. B (reg. 4915).

1110. Woman's head. Of type similar to No. 1109, with rather naturalistically rendered hair and a slight indication of lappets on back. Double mould. *j* and *k* may be from same mould.

*a*: TT 4, III, 15. Slipped. 5.3 cm. M 15466.

*b*: III, Str. 10. Slipped. Missing: back half; peak of cap. 3.5 cm. M 14641.

*c*: III, 10. Slipped. 5.2 cm. M 14257.

*d*: II, 97, sub. Traces of lime wash, with pink coloring. Unslipped. 6.5 cm. M 16511.

*e*: II, 134, sub (III ?). Slipped. 7.7 cm. M 16268.

*f*: II, 169, below floor (III ?). Unslipped. 4.8 cm. M 14573.

*g*: II, 21. Slipped. 4.6 cm. M 14597.

*h*: I, 125, in mud brickwork. Slipped. 5.5 cm. M 16333.

*i*: I, 194 (II ?). Slipped. 9.2 cm. M 16263.

*j*: TT 3, (I ?). Bitumen on break at neck. Pale greenish body;

unslipped. Missing: all but fragment of front half. 5.9 cm. M 15494.

*k*: S. Greenish buff body; unslipped. 6.6 cm. M 16231.

1111. Woman's head. Hair around her face indicated by radiating, grooved lines; kyrbasia without holes in front. Double mould.

*a*: II, 90, sub (III?). Slipped. 3.6 cm. M 16536.

1112. Woman's head. Hair around her face rendered by reticulated lines; kyrbasia without holes in front. *a* and *c* wear pendant earrings; *b* wears button ones. Double mould.

*a*: III, 13. Slipped. 6.1 cm. M 16288.

*b*: II, Str. 10. Unslipped. 6.2 cm. M 16441.

*c*: II. Slipped. Missing: all but fragment of front half. 3.9 cm. M 16462.

*d*: TT 28. Slipped. 4.8 cm. M 14003.

1113. Woman's head. Of same type as No. 1112, except that hair around face is rendered by two rows of raised dots. *b* and *c* wear pendant earrings. Double mould.

*a*: II, 38, in mud brickwork. Traces of lime wash, with red coloring on cap. Slipped. 7.3 cm. M 14268.

*b*: II. Traces of lime wash, with red coloring. Slipped. 3.9 cm. B (reg. 5342).

*c*: TT 4, I(a?), G 2. Slipped. 4.7 cm. M 15491.

1114. Woman's head. Kyrbasia and, on *a* and *c*, button earrings. Impression poor. Double mould.

*a*: III, 135. Slipped. 7.9 cm. M 14147.

*b*: III, 304. Traces of lime wash, with red coloring. Unslipped. 5.3 cm. M 14637.

*c*: I, 125, in mud brickwork. Slipped. Missing: all but fragment of front half. 3.1 cm. B (reg. 5646).

*d*: S. Slipped. Halves joined askew. 7.8 cm. M 15477.

1115. Woman's head. Kyrbasia with two (or three?) bosses in a vertical line on front and button earrings. Impression very poor. Double mould.

*a*: II, 97. Unslipped. Missing: back half. 5.1 cm. B (reg. 5394).

1116. Woman's head. Hair around her face rendered by short, grooved lines; kyrbasia with a wreath across the lower edge of front and button earrings. On *b* wreath tied on by narrow ribbons, as in No. 1105. Double mould.

*a*: II, 45. Greenish buff body; unslipped. Missing: back half. 6.4 cm. B (reg. 5383).

*b*: II, 71. Bitumen on break. Slipped. 4.6 cm. B (reg. 6256).



c: TT 31. Slipped. Missing: all but fragment of front half. 5.6 cm.  
B (reg. 6907).

1117. Woman's head and bust. Right hand placed on her chest, holding an indistinguishable object, presumably a flower bud, and left arm probably by her side; her head is flung back, and she is grinning. V-necked tunic and a kyrbasia with a wreath across front. Face fat, almost negroid, and her neck abnormally long and thick (perhaps owing in part to miscasting). Double mould; back not worked; venthole in back.

a: II, 60. Slipped. 6.8 cm. M 16547.

1118. Woman's head and bust, finished off at bottom and having two small suspension holes, placed one above the other, on each side. Garment with a round neckline and a kyrbasia with one of the lappets resting on each shoulder. Neck long, with horizontal creases. Single mould.

a: TT 15, 10 ft. below surface. Unslipped. 5.0 cm. M 15398.

1119. Woman's head. Kyrbasia, without holes in front. Double mould.

a: III, 89. Shoulders preserved; she may be wearing a cloak.  
B (reg. 9058).\*

b: III, 126, in basin. Shoulders preserved; she is draped. B (reg. 9361).\*

c: III, 135. B 17218.\*

d: III, 151. B (reg. 10206).\*

e: II, 255 (III?). B (reg. 8772).\*

f: II, 32. B (reg. 9362).\*

1120. Woman's (?) head. Kyrbasia, decorated with a narrow ribbon or a cord which is drawn across forehead and around to back of cap, where it is tied into a knot with long ends; the two lappets at sides appear to be drawn back and caught together at a point just below knot. Owing probably to a defect in mould, lower part of face of *a-c* is marred, and given a rather masculine appearance, by a crack which runs below mouth and up onto each cheek. Double mould. *a* and *c* are from same mould. Pl. LXIV, 465.

a: III, 23, 1.5 m. below floor. Slipped. 6.7 cm. M 16496.

b: III, 158. Slipped. 5.7 cm. M 14166.

c: II, 93. Slipped. 4.6 cm. B (reg. 6566).

d: S. Traces of lime wash. Slipped. Missing: peak of cap. 3.6 cm.  
M 16056.

1121. Woman's head. Hair arranged in precise waves around her forehead, and she wears a crested helmet with raised cheekpieces (and large rings in her ears?). Double mould. Pl. LXIV, 466.

a: U. Slipped. 4.6 cm. T 29.103.

## XIV. MEN'S HEADS

## I. WITHOUT ADDED HEADDRESS

1122. Man's head. Facial type recalls the ancient Sumerian one, except that nose is smaller and not hooked. Large, almond-shaped eyes surrounded by a raised band; mouth and chin small; holes cut into ears. No indication of hair. Handmade. Pl. LXV, 467.

*a*: III, 16, sub (IV). Unslipped. 4.4 cm. M 14295.

1123. Man's head. Hair short, with an unworked surface. Face flat, with large eye sockets and a pointed chin. Type not Greek. Double mould.

*a*: III, 30. Slipped. 2.3 cm. M 14595.

*b*: III, 46. Unslipped. 2.3 cm. M 14454.

1124. Man's head. Short hair, rendered by short, grooved lines springing from forehead. Face full and Oriental in type and style. Double mould.

*a*: S. Greenish buff body; unslipped. Missing: back half. 2.2 cm. M 15785.

1125. Man's head. Hair short; button earrings. Youthful features rather sharp, but facial type is Greek. Double mould.

*a*: III, 134. Traces of lime wash. Unslipped. 2.7 cm. M 14575.

*b*: II, 119 (III?). Slipped. 3.4 cm. M 16470.

*c*: II, 106. Unslipped. 2.5 cm. M 16246.

*d*: II, Str. 32. Slipped. 3.9 cm. B (reg. 6411).

1126. Man's head. Short hair. Youthful face. Double mould. Pl. LXV, 468.

*a*: II, 227, below floor. Unslipped. Missing: back half. 2.0 cm. M 14658.

*b*: TT 4, II or III (?10 ft.), E 5. Unslipped. 1.5 cm. M 15736.

*c*: II, 203. Slipped. 2.3 cm. M 15008 A.

*d*: II, 205, sub. Unslipped. 3.0 cm. M 14079.

*e*: II. Traces of lime wash, with pink coloring. Unslipped. 3.2 cm. M 16478.

*f*: S. Greenish buff body; slipped (?). 2.8 cm. M 14467.

*g*: TT 18. Slipped. 2.0 cm. M 14072.

1127. Plaque with man's head, turned slightly to his left. Short hair, rather roughly worked. Youthful face. Single mould.

*a*: II, Str. 32. Slipped. 5.8 cm. M 16247.



1128. Plaque with man's head in profile to the right. Short hair, with surface stippled to represent curls. Face youthful, and neck muscular. Single mould.

*a*: TT 4, I (?3 ft.), H 4. Traces of lime wash, with red coloring. Unslipped. 4.1 cm. M 15749.

1129. Plaque with man's head. Short hair. Round face with full cheeks. Raised border of plaque preserved above head, with two suspension holes just below it, one on each side of head. Single mould.

*a*: III, 187. Slipped. 3.9 cm. M 14401.

1130. Plaque with man's head and left shoulder; he is looking down to his left. Short hair with a stippled surface. Rather youthful face. He appears to be wearing a garment which folds over shoulder. Single mould.

*a*: II, 60, lower pavement. Slipped. 4.6 cm. B (reg. 6486).

1131. Man's head, turned slightly to his right; presumably an athlete or the youthful Herakles. Short hair encircled by a fillet. Irregular bosses render curls of hair. Muscular neck. Facial type Greek. Double mould.

*a*: III, 6. Slipped. Missing: back half. 3.3 cm. B (reg. 7017).

1132. Man's head, turned to his left; possibly an athlete or the youthful Herakles. Short hair, worked with irregularly spaced stippling. Thick neck and massive shoulders. Double mould.

*a*: III, 150. Slipped. 3.4 cm. M 14368.

1133. Man's head, tilted slightly to his left; possibly an athlete, like No. 295. Short hair, worked with knobs on front half, plain on back, and possibly encircled by a fillet. Forehead has the "Praxitelean bar," and eyelid is puffy at outer corner. Double mould.

*a*: II, 117, in mud brickwork. Slipped. 5.7 cm. M 14233.

*b*: II, Str. 10. Unslipped. 6.8 cm. M 16227.

*c*: II. Traces of lime wash. Slipped. Missing: all but fragment of front half. 6.5 cm. M 16122.

1134. Head and shoulders of nude male figure of powerful, athletic build. He looks to his left. Ends of his short hair form a sort of roll around his head. Double mould.

*a*: TT 4, Ib, A 3. Slipped. 4.6 cm. M 15550.

1135. Man's head, tilted to his left. Of type similar to No. 1133, but head is smaller and less carefully worked and roll of hair around face is patterned with short, transverse lines. Double mould.

*a*: TT 4, I, B 3. Slipped. 2.8 cm. M 15760.

1136. Man's head. Short hair. Prominent eyebrows, cheekbones, and mouth. Double mould.

*a*: II, 7. Missing: back half. B 17226.\*

1137. Man's head. Short, curly hair. Round, fat, youthful face. Double mould.

*a*: III, 181. B 17362.\*

1138. Man's head, with head of a small animal (ape?) joined to it at his left side. Short hair, roughly worked around face and smooth on back. Face youthful, with rather high cheekbones, prominent, pointed chin, and slightly parted, smiling lips. Double mould. Pl. LXV, 469.

*a*: TT 4, Ib, sub, B 3. Slipped. 3.9 cm. M 15739.

1139. Man's head, tilted back and a little to his left. Hair falls in loose locks around his face. Double mould.

*a*: S. Slipped. Missing: back half. 2.9 cm. B (reg. 4484).

1140. Man's head and shoulders. Bobbed hair. Button earrings and a torque. Presumably draped. Face youthful, with a pointed chin. Double mould. Pl. LXV, 470.

*a*: S. Slipped. Missing: back half. 4.5 cm. M 14621.

1141. Man's head and bust, with right arm by his side. Shoulder-length hair. Probably wearing a short-sleeved tunic. Double mould.

*a*: S. Slipped. Missing: back half. 5.1 cm. M 15380.

1142. Man's head. Hair hangs full and nearly to his shoulders on each side of his face; upstanding tuft over center of forehead. Cheeks rather fat, and face could be a child's. Double mould. *a* and *b* may be from same mould. Pl. LXV, 471.

*a*: II, Str. 36. Unslipped. 3.5 cm. M 16240.

*b*: TT 4, III, 10. Slipped. 3.6 cm. M 15909.

1143. Man's head. Of type similar to No. 1142; tuft of hair over forehead is a circle with a dot in center, from which hair falls in scalloped waves around face. Double mould; back not worked.

*a*: TT 4, Ia, A 2. Slipped. 3.3 cm. M 15782.

*b*: U. Slipped. 3.1 cm. M 15294.

1144. Man's head and shoulders. Hair either short or of shoulder length. Face broad and flat, with poorly defined features. Hollow; front half made in a single mould and back shaped by hand.

*a*: III, 82. Slipped. 8.5 cm. M 14356.



1145. Man's head. His shoulder-length hair is caplike, with a slight suggestion of individual strands on surface. Small hole in top of head. Presumably from figure of a dancer like Nos. 606-607. Double mould. *b* and *c* may be from same mould, as may *a* and *c*; the latter pair may be from the same mould as No. 606.

*a*: TT 4, III, A 100. Slipped. 2.7 cm. M 15773.

*b*: TT 4, II, 2. Slipped (?). 3.0 cm. M 15285.

*c*: II, 38. Traces of red wash on face. Slipped. 2.8 cm. B (reg. 5526).

*d*: S. Slipped. 2.6 cm. M 14414.

*e*: U. Slipped. 3.0 cm. M 14194.

1146. Man's head. Shoulder-length hair and a moustache. Hole in top of head. Double mould. Presumably from figure of a dancer.

*a*: I, Str. 32. B 17356.\*

1147. Man's head. Short hair, which recedes a little from his temples, a short, round beard, and a moustache. Nose hooked, and facial type rather Oriental. Hole through top of head, as in heads of the dancers. Double mould.

*a*: III, 6. Slipped. 3.2 cm. M 16317.

1148. Man's head and shoulders; probably Herakles. He looks down to his left. Short hair, encircled by a fillet, and a short, full beard. Double mould.

*a*: II, 113, sub. Slipped. Missing: back half. 2.4 cm. M 16527.

1149. Man's head and bust; probably Herakles. Head turned sharply back over his left shoulder, so that it is in profile. Short hair and a short, curly beard. Ends of his cloak or lion's skin are brought around his shoulders and tied in front. Double mould.

*a*: U. Slipped. Missing: back half. 5.7 cm. M 15555. Waterman, *Prelim. Rep.*, Pl. 16, 45.

1150. Man's head and shoulders; possibly Herakles. Short beard; thick fillet. Impression poor. Double mould.

*a*: TT 15, 4 ft. below surface. Slipped. 3.9 cm. M 15828.

1151. Man's head. Short hair and a short, curly beard. Double mould.

*a*: III, 40. Missing: back half. B 17369.\*

1152. Man's head. Wavy hair gathered into a thick braid. Double mould.

*a*: U. Unslipped. 1.9 cm. T 30.143.

## 2. WEARING WREATH

Van Buren, *Clay Fig.*, No. 356 (= Legrain, *T. C. Nip.*, No. 121).

1153. Man's head. Short hair; thick wreath with stippled surface. Face youthful, with a prominent "bar" over nose and brows and deep holes at each corner of mouth; some attempt was made to model pupils of eyes. Hair on back half, including curly locks at nape of neck, more carefully worked than usual. Double mould. Pl. LXV, 472.
- a: III, 10. Traces of lime wash. Greenish buff body; slipped. 3.3 cm. M 16337.
- b: III, 129. Traces of lime wash, with red coloring. Slipped. 3.7 cm. M 14508.
- c: TT 4, II, E 5. Slipped. 3.2 cm. M 15429.
- d: S. Slipped. 3.3 cm. M 14069.
- e: U. Greenish buff body; slipped (?). 3.4 cm. B (reg. 5323).
1154. Man's head. Short (?) hair; thick wreath with stippled surface. Hair around face rendered by a series of raised squares. Lower jaw heavy and chin double. Double mould.
- a: II, 21. Slipped. 3.5 cm. B (reg. 7129).
1155. Man's head. Short hair; thick wreath with smooth surface. Lower jaw heavy and forehead receding. Impression faint. Double mould.
- a: TT 4, II, Z 2. Slipped. Missing: back half. 3.8 cm. M 15337.
1156. Man's head. Short hair; thick wreath with smooth surface. Facial type Greek. Double mould.
- a: TT 4, II, sub, 4. Slipped. Missing: back half; right side of face and head. 6.9 cm. M 15387.
1157. Man's head, turned slightly to his right. Hair long, falling in a mass at back of head, with a separate lock coming from occiput; thick wreath with stippled surface. Features rather heavy and chin double; neck thick, with an almost unnatural bulging of the tendon on the left side. Hair around face, below wreath, rendered by short, grooved lines. Double mould. *a* and *b* may be from same mould. Pl. LXV, 473-474.
- a: TT 4, Ib, H 6. Slipped. 5.6 cm. M 15390.
- b: S. Slipped. 5.0 cm. M 16132.
1158. Man's head. Of same type as No. 1157, except that long hair is gathered into a braid which starts at occiput. Braid reworked after removal from mould. Double mould.
- a: Unslipped. 4.6 cm. M 15418.



1159. Man's head. Of same type as No. 1158, except that hair seems to be cut off at nape of neck, leaving a row of curly ends; braid also ends at nape. Pupil of eye is a circular depression. Double mould. *a* and *b* are from same mould. Pl. LXV, 475.

*a*: I, 190 (II?). Slipped. 4.8 cm. M 16344.

*b*: U. Greenish buff body; unslipped. 4.5 cm. M 15427.

1160. Man's head. Hairdress and wreath similar to those of No. 1157, but face is rounder and more youthful. Double mould.

*a*: II, 104. Pale greenish buff body; slipped. 3.9 cm. M 16528.

1161. Man's head, inclined to his right. Hairdress similar to that of No. 1158, but surface of wreath is plain. Left cheek puffed out, perhaps through a mistake in modeling. Double mould.

*a*: II, 64. Slipped. 3.0 cm. M 16139.

1162. Man's head and shoulders, with arms at his sides. Hair short; thick wreath with stippled surface; tunic with a shallow, V-shaped neckline. Cheeks and chin full. A rider(?). Double mould; back summarily worked.

*a*: TT 4, Ia, B 6. Unslipped. 4.7 cm. M 15819.

*b*: TT 4, I. Slipped. 2.8 cm. M 15442.

1163. Man's head. Short hair, tending to baldness on the temples, and a short, full beard; thick wreath with smooth surface. Face Greek in type, with "Praxitelean bar" on forehead; edges of eyelids sharply ridged, and ears modeled. Double mould.

*a*: TT 4, II or III (? 12 ft.), E 3. Bitumen on break. Unslipped. 3.2 cm. M 15797.

*b*: II, 45. Slipped. Missing: back half. 3.7 cm. B (reg. 5384).

*c*: II, 145. Slipped. 3.9 cm. M 16105.

*d*: II, 244. Slipped. Missing: back half. 3.4 cm. B (reg. 6158).

*e*: I, 261 (II?). Traces of red wash. Slipped. Missing: back half. 5.2 cm. B (reg. 4530).

*f*: TT 4, Ib, A 2. Slipped. 3.2 cm. M 15827.

*g*: S. Greenish buff body; slipped. 3.5 cm. M 14378.

1164. Man's head. Of same type as No. 1163, except that there are slanting lines on surface of wreath, so that it looks like a twisted roll of cloth. Double mould. Pl. LXVI, 476.

*a*: III, 184. Slipped. 4.4 cm. M 14420.

*b*: S. Slipped. 6.0 cm. M 14119.

1165. Man's head. Of type similar to No. 1164, but face is like a silen's, with furrowed forehead and parted lips. Double mould for *a*; single for *b*.

*a*: III, 38, sub. Slipped. 4.9 cm. M 14564.

*b*: III, Str. 32. Slipped. 4.5 cm. M 14652.

1166. Man's head. Of type similar to No. 1164, but facial type is less Greek; nose hooked, and eye sockets large. Beard extends upward to join hair. Hole in top of head, as in heads of the dancers. Double mould.

*a*: II, Str. 10. Slipped. 3.4 cm. B (reg. 6208).

1167. Man's head. Thick wreath with stippled surface, tied on by narrow ribbons, over shoulder-length hair; pointed beard and a moustache. Eye sockets large, and edges of lids rendered by raised bands. Suspension (?) hole in top of head. Double mould. Pl. LXVI, 477.

*a*: II, Str. 227. Slipped. 4.8 cm. B (reg. 6012).

1168. Man's head. Short, full beard, worked with vertical grooves, a moustache, and short hair, receding from the temples. Part of a halo-like object preserved around head; perhaps a thick wreath with smooth surface. Double mould.

*a*: S. Missing: back half. Unslipped. 6.3 cm. M 16364.

Cf. Breccia, *T. C. Alessandria*, II, Pl. 44, 21b.

1169. Circular plaque with man's head in three-quarter profile to the left. Short, curly beard and a moustache; thick wreath with smooth surface, below which is a band of sunken dots, presumably representing hair. Single mould.

*a*: III, 126. Slipped. Missing: right side of plaque with left side of head. 4.8 cm. M 14140.

1170. Man's head. Beard; thick wreath. Double mould.

*a*: III, 32, sub (IV). B 17389.\*

*b*: S. Missing: back half. B 17167.\*

*c*: S. B 17394.\*

### 3. WEARING POINTED CAP

Van Buren, *Clay Fig.*, Nos. 360, 592; de Genouillac, *Kich.*, I, Pl. VI, 5.

1171. Man's (?) head. Tall, pointed cap with a ridge around lower edge, below which a little hair shows. Neck too long. Impression poor and misshapen. Single mould.

*a*: III, 54, in mud brickwork. Slipped. 4.8 cm. M 14574.



1172. Man's head. Tall, pointed cap and button earrings. Hair arranged in a roll extending from ear to ear behind (or is this curly ends of shoulder-length hair?). Features sharp but youthful; eyebrows very clearly marked. Facial type similar to that of the citharist, No. 538. Double mould.

*a*: III, 162 (possibly from early II). Unslipped. 5.4 cm. M 14138.  
*b*: I, 212. Traces of lime wash, with pink coloring on face. Slipped. 6.5 cm. M 15696.

1173. Man's head. Short hair; tall, pointed cap. Face youthful. Impression faint. Double mould.

*a*: III, 136. Unslipped. 3.6 cm. M 14459.  
*b*: S. Unslipped. 3.2 cm. M 14011.  
*c*: U. Slipped. 4.0 cm. M 16355.

1174. Man's head. Tall, pointed cap with a twisted band around lower edge and with vertical flutings on front half only. Face has a small, pointed chin, high cheekbones, and large eye sockets, with the balls outlined by incised lines; eyebrows raised, and forehead furrowed. Double mould; back summarily worked. Pl. LXVI, 478.

*a*: I, 37 (II?). Traces of lime wash, with pink coloring. Slipped. 4.3 cm. M 16213.  
*b*: TT 15. Traces of a thin red wash, applied directly to surface. Unslipped. 4.7 cm. M 15729.

1175. Man's head, with part of right shoulder and arm. Back of his head rises to a peak; presumably a pointed cap was intended. Beard. Handmade, with face pressed into a mould. A rider(?).

*a*: II, 130, floor. Unslipped. 5.7 cm. M 16562.

1176. Man's head. Tall, pointed cap with a roll around lower edge. Beard and moustache. Face long and narrow, with prominent ears and hooked nose; eyes outlined by raised bands. Single mould. *a* and *b* are from same mould. Pl. LXVI, 479.

*a*: TT 4, Ia, C 1. Slipped. 5.1 cm. M 15829.  
*b*: U. Slipped. 5.2 cm. M 16512.

1177. Man's head. Of type similar to No. 1176, but cap is fluted on front half, and roll around bottom is deeper. Single mould.

*a*: TT 4, III, 13. Slipped. 4.4 cm. M 15812.

1178. Man's head. Pointed beard and a moustache; tall, pointed cap, with a raised band around lower edge; front of cap covered with ver-

tical, grooved lines. Short grooves below cap indicate hair around forehead; vertical grooves render strands of hair in beard. Single mould.

*a*: TT 4, II (?6 ft.). Slipped. 5.4 cm. M 15814.

1179. Man's head. Of type similar to No. 1178, except that cap is plain. Single mould.

*a*: II, 241 (III?). Unslipped. 4.4 cm. M 14630.

1180. Man's head. Round beard and a moustache; tall, pointed cap, with two raised bands around lower edge, upper band being patterned with vertical grooves; cap covered with nearly vertical, grooved lines; slanting grooves below it indicate hair. Cheekbones prominent; edges of eyelids rendered by raised bands; surface of beard stippled. Single mould.

*a*: II, in mud brickwork. Slipped. 5.3 cm. M 14441.

1181. Man's head and shoulders. Beard; tall, pointed cap, vertically channeled and having a double roll around lower edge. Bordered cloak, similar in cut to those worn by the figures, Nos. 306-307, fastened beneath his chin. Full, slightly smiling lips. Short, grooved lines render hair beneath cap and strands of beard. Single mould.

*a*: III, 10. Slipped. 6.7 cm. M 14346.

*b*: II, 97, sub. Slipped. 6.3 cm. B (reg. 7217).

1182. Man's head. Short, round beard and a drooping moustache; pointed cap. Incised lines render locks of hair around forehead and in beard. Double mould. *a* and *b* may be from same mould. Pl. LXVI, 480.

*a*: III, 188. Slipped. Missing: back half. 3.4 cm. M 14185.

*b*: II, 209, in mud brickwork. Unslipped. Missing: back half. 3.8 cm. T 4848.

1183. Man's head. Hair of shoulder length; short beard, and a moustache; pointed cap. Facial type central Asian. Double mould. Pl. LXVI, 481.

*a*: U. Slipped. 4.2 cm. M 15803.

1184. Man's head. Beard; tall, pointed cap with a thick roll around lower edge, the two ends of which join at back and hang over neck, and with three rows of circular bosses on front. Head rather crudely modeled, with ears pinched up from its sides and circular bosses for eyes; beaklike nose; mouth not indicated. Double mould. Pl. LXVI, 482.

*a*: U. Covered with dark green glaze; crazed. 5.6 cm. M 14869.

1185. Man's head. Pointed cap. A soldier(?).

*a*: II, 69, in mud brickwork. B (reg. 11218).\*



## 4. WEARING KALATHOS OR CROWN

Van Buren, *Clay Fig.*, No. 591.

1186. Man's head. Pointed beard and a moustache; tall, cylindrical cap. Short, vertical grooved lines render hair around forehead. Single mould. Pl. LXVI, 483.

a: S. Slipped. 5.5 cm. M 14042.

1187. Man's head. High, cylindrical cap with sidepieces which fall to his shoulders. Edges of eyelids rendered by raised bands. Nose appears to have been broken and mended before firing; lower part of face failed to take impression of mould. Single mould.

a: III, 178. Unslipped. 5.3 cm. M 14208.

1188. Man's head. High, cylindrical cap with a flaring border at top, which appears to be set above a veil which falls on each side of face. Single mould.

a: U. Slipped. 5.1 cm. M 15475.

1189. Man's head. Short, bushy beard and a moustache; kalathos, with a thick wreath below it. Facial type Greek. Double mould; back summarily worked. Pl. LXVI, 484.

a: II, 42. Slipped. Missing; back half, 3.5 cm. B (reg. 5737).

b: II, 170. Slipped. 4.9 cm. M 16131.

c: I, between 207 and 210. Slipped. 3.9 cm. M 16308.

d: I, Str. 32. Traces of lime wash. Greenish buff body; unslipped. 3.7 cm. B (reg. 6092).

1190. Man's head. Short, full beard and a moustache. He wears a sort of crown, upper edge of which is a series of points; either there is a veil falling at each side of face or background of tongue relief is not cut away. Hair around forehead rendered by short, vertical grooves. Single mould. *b* and *c* may be from same mould. Pl. LXVII, 485.

a: TT 4, IV, F 3. Slipped. 4.3 cm. M 15808.

b: S. Slipped. 4.6 cm. M 15813.

c: S. Slipped. 5.1 cm. M 15796.

1191. Man's head. Six-pointed crown, with circular bosses set between the points. Double mould. Pl. LXVII, 486.

a: II, 92, in mud brickwork. B 17179.\*

## 5. WEARING KAUSIA

1192. Man's head. Kausia with a slight brim. Hair around forehead rendered by short, radiating grooves. Oval face Oriental in type, with heavy jaws, and raised bands for edges of eyelids. Tongue relief;

background which is left between head and shoulders on each side gives appearance of a veil. *d* and *f* may be from same mould, as may *h* and *m*. Pl. LXVII, 487.

- a*: TT 4, III, 8. Bitumen on break. Slipped. 3.2 cm. M 15344.
- b*: TT 4, III, 14. Slipped. 4.3 cm. M 15318.
- c*: TT 4, II, sub, 4. Slipped. 4.6 cm. M 14083.
- d*: TT 4, II, E 5. Slipped. 3.7 cm. M 15352.
- e*: II, 62, lower occupation level. Slipped. 3.9 cm. M 16455.
- f*: II, 215. Slipped. 4.4 cm. M 15297.
- g*: TT 4, I or II (? 5 ft.), D 3. Slipped. 5.5 cm. M 15351.
- h*: TT 4, Ib, A 3. Unslipped. 3.9 cm. M 15289.
- i*: TT 4, Ib, B 6. Slipped. 4.7 cm. M 15291.
- j*: TT 4, Ia, C 2. Slipped. 3.7 cm. M 15306.
- k*: TT 4, Ia. Slipped. 2.9 cm. M 14880.
- l*: TT 4, S. Grayish body (bluestoned?); slipped. 4.3 cm. M 15824.
- m*: S. Slipped. 4.2 cm. M 15298.
- n*: TT 30. Slipped. 4.6 cm. M 15339.

Nos. 1192-1195 are presumably from figures of riders like Nos. 431-432.

1193. Man's head. Of type similar to No. 1192, but kausia is set on head in a more horizontal position, and its rim is more projecting. On *c* shoulders are preserved, with folds as of a cloak. *a* and *b* wear button earrings. Single mould.

- a*: II, 159, in mud brickwork. Traces of lime wash. Slipped. 4.3 cm. M 14599.
- b*: S. Slipped. 4.2 cm. M 14633.
- c*: S. Slipped. 5.4 cm. M 14410.

1194. Man's head. Of type similar to No. 1192, but kausia is wider and set farther back from face, and he wears button earrings. Single mould. *a* and *d* are from same mould.

- a*: TT 4, III, sub, D 3. Slipped. Bitumen on break. 4.4 cm. M 15361.
- b*: III, 129. Slipped. 4.2 cm. M 14417.
- c*: II, 62. Slipped. 4.4 cm. B (reg. 4623).
- d*: U. Slipped. 3.6 cm. M 15313.

1195. Man's head. Of type similar to No. 1192, but there are three ridges for brim of kausia. Single mould.

- a*: S. Slipped. 3.7 cm. M 15337.



1196. Man's head and shoulders, with right arm at his side, presumably akimbo. Short-sleeved, belted tunic and probably a cloak, fastened on his right shoulder and covering his left side; on his head is a kausia. Hair around forehead rendered by short, grooved lines. Double mould. Pl. LXVII, 488.

*a*: TT 4, III, 14. Slipped. Missing: back half. 3.7 cm. M 15338.  
*b*: III, 144. Slipped. Missing: back half. 4.4 cm. M 14369.  
*c*: II, 37. Traces of lime wash. Slipped. 4.1 cm. B (reg. 5228).  
*d*: II, 91. Unslipped. 3.0 cm. M 16312.  
*e*: TT 4, Ib. Slipped. 2.8 cm. M 15327.  
*f*: ?, 66. Slipped. 3.2 cm. B (reg. 4945).  
*g*: S. Greenish buff body; unslipped. 3.2 cm. M 15384.  
*h*: S. Slipped. 2.8 cm. M 14693.  
*i*: S. Slipped. 3.7 cm. M 14063.

Presumably from figures of riders like No. 488. Similar in style to the figures of Athene, Nos. 122-123.

1197. Man's head. Kausia. Facial type Greek. Double mould.

*a*: II, 96. Unslipped. Missing: back half. 3.5 cm. M 16544.

1198. Man's head. Brimmed kausia on his short hair. Face youthful and decidedly Greek in type. Modeling delicate, and hair naturalistically rendered. Double mould; seams more carefully joined and disguised than usual. Pl. LXVII, 489.

*a*: U. Slipped (?). Clay somewhat more finely levigated than usual. Missing: parts of forehead, eyes, and nose. 3.7 cm. M 14059.  
 Possibly an import.

1199. Man's head, in profile to the left; perhaps part of a plaque. Cap or kausia. Facial type Greek. Single mould.

*a*: II, 224, below floor. Pale greenish buff body; slipped. 3.8 cm. M 14656.

1200. Man's head. Kausia. Double mould.

*a*: III, 90. B 17390.\*  
*b*: III, Str. 10. B 17337.\*

#### 6. WEARING HELMET OR KYRBASIA

De Genouillac, *Kich*, II, Pl. X, 3.

1201. Soldier's head. He wears either a crested helmet with lowered cheek-pieces or a kyrbasia with lappets tied over chin, as in No. 397. Single mould. *c* and *d* are from same mould.

- a: TT 4, II, C 2. Slipped. 5.0 cm. M 15709. Waterman, *Prelim. Rep.*, Pl. 10, 48.  
 b: II, 201, sub. Slipped. 4.5 cm. M 14061.  
 c: II, 212, below floor level. Slipped. 5.5 cm. M 16393.  
 d: TT 4, U. Unslipped. 4.9 cm. M 15753.

1202. Soldier's head. Crested helmet with raised cheekpieces. Face youthful. Double mould. *a* and *c* are from same mould.

- a*: III, 1, sub. Slipped. 5.1 cm. M 14549.  
*b*: II, 96. Slipped. 3.3 cm. M 16533.  
*c*: TT 4, Ia, sub, E 4. Slipped. 4.7 cm. M 15752.  
*d*: TT 4, I. Slipped. 6.3 cm. M 15867.  
*e*: S. Slipped. 4.4 cm. B (reg. 5081).

1203. Soldier's head. Crested helmet with raised cheekpieces. Double mould.

- a*: II, 201 (III?). Traces of lime wash, with pink coloring. Unslipped. 3.7 cm. M 16340.

1204. Soldier's (?) head. He wears a sort of helmet with a flaring rim, pointed in front and with three points across top, rather like a poor representation of a crest and raised cheekpieces. Face round, with pointed chin. Double mould.

- a*: II, 210, in mud brickwork. Slipped. Missing: back half. 5.7 cm. M 14182.

1205. Soldier's head. Long hair; crested helmet with lowered cheekpieces. Impression poor. Double mould.

- a*: TT 4, II (? 12 ft.), F 3. Slipped. 3.6 cm. M 15754.

1206. Soldier's head. Helmet with a small crest and lowered cheekpieces; on each side of crest are projections like the raised cheekpieces of Nos. 1202-1203. Double mould. Pl. LXVII, 490.

- a*: S. Slipped. 3.8 cm. M 16109.

1207. Soldier's head. Crested helmet with flaring rim. Face youthful. Double mould.

- a*: III, 62, below floor. Slipped. Missing: back half. 3.2 cm. M 14448.  
*b*: II, 224, in mud brickwork. Greenish buff body; unslipped. Missing: back half. 2.9 cm. M 14609.  
*c*: TT 4, II (? 7 ft.), E 4. Slipped. 3.2 cm. M 15751.  
*d*: S. Slipped. 3.4 cm. M 14660.



1208. Soldier's head. Helmet with a flaring rim, pointed in front, a crest, and scrolls in relief on each side. Face youthful. Double mould. Pl. LXVII, 491.  
*a*: U. Unslipped. 4.0 cm. M 15750.
1209. Soldier's head. (Crested helmet with flaring rim, pointed in front?) Short vertical grooves render hair around face, and long hair, or flaps of a cap, hang on each side of face. Single mould.  
*a*: S. Greenish buff body; unslipped. 3.8 cm. M 14662.
1210. Soldier's head. Helmet-like cap, peaked in front, with a kalathos-like crest, and button earrings. Face youthful. Double mould.  
*a*: II, Str. 36. Slipped. 4.1 cm. B (reg. 4683).
1211. Soldier's head. Shoulder-length hair, strands of which are indicated in stylized fashion by zigzagging, grooved lines. Kyrbasia, the two front lappets of which are turned back like raised cheekpieces of a helmet. Face youthful. Double mould. Pl. LXVII, 492.  
*a*: TT 4, Ia, 1. Slipped. 3.5 cm. M 15746.
1212. Soldier's head. Crested helmet with lowered cheekpieces or a Persian cap with flaps tied over chin. Single mould.  
*a*: II, 130. Slipped. 4.2 cm. M 16497.
1213. Soldier's (?) head. Either he is bearded or the flaps of his kyrbasia are tied over his chin. Single mould.  
*a*: ?, 66, sub. Slipped. 3.8 cm. B (reg. 4886).
1214. Soldier's (?) head. Pointed cap which spreads out over his ears. Face youthful, with a pointed chin. Double mould. Pl. LXVII, 493.  
*a*: II, 120, in mud brickwork. Slipped. 3.0 cm. M 14661.
1215. Soldier's head. Crested helmet with a rim and raised cheekpieces. Double mould.  
*a*: II, 46. Bitumen on break. B 17330.\*  
*b*: II, 60, in mud brickwork (= III, 60?). B 17339.\*
1216. Soldier's head. Helmet. Face youthful. Double mould.  
*a*: II, 80 (III?), sub. Traces of lime wash, with coloring. Bitumen on break. Missing: back half. B (reg. 8291).\*
1217. Man's head. Kyrbasia. Face broad and childlike. Possibly a rider. Double mould.  
*a*: S. B (reg. 10979).\*
1218. Man's head. Beard; kyrbasia. Double mould for *a* and *b*; single for *c* and *d*.

- a: III, 190. B 17206.\*  
 b: III, 203. B 17215.\*  
 c: II, 60, in mud brickwork. B 17217.\*  
 d: S. B (reg. 11693).\*

## 7. GROTESQUES

*Apollo*, 13 (1931), 94, center and upper right.

1219. Grotesque male head and shoulders. Nose and chin pinched-up ridges; eyes rendered by small, shallow, circular depressions, and mouth by a short gash. Handmade.  
 a: I, 190 (II?), in mud brickwork. Slipped. 2.9 cm. B (reg. 4026).
1220. Grotesque male head. Skull pointed and too small, nose a pinched-up ridge, and jaw angular and prominent. Eyes, ears, and mouth rendered by rather deep holes. Handmade.  
 a: II, 39. Slipped. 2.7 cm. M 14093.
1221. Grotesque male head and neck, finished off at bottom with a rounded base. Nose and chin pinched-up ridges; eyes rendered by applied strips, circular for pupil and oval for eyelids; mouth a gash. Handmade.  
 a: S. Slipped. 5.1 cm. M 14040.
1222. Grotesque male head, never joined to a neck. Vertical ridge pinched up through center of front to represent nose; eye sockets are hollows. Handmade.  
 a: II. Unslipped. 3.4 cm. M 16366.
1223. Grotesque male head, never joined to a neck. Nose a pinched-up ridge, and eye sockets and mouth hollows. Eyes rendered by U-shaped incisions; group of four such incisions on top of head. Handmade. Pl. LXVIII, 494.  
 a: I, 33 (II?). Unslipped. 4.0 cm. M 16331.
1224. Grotesque male head. Nose, eyebrows, and beard pinched-up ridges; eyes rendered by incised lines outlining edges of lids, and mouth by a line of very short, slanting incisions; a few similar incisions on edge of beard. Ridge pinched up above eyebrows gives effect of a diadem. Handmade. Pl. LXVIII, 495.  
 a: I, 219, below floor, in a pot with 19 clay sealings. Unslipped. 3.7 cm. M 16242.
1225. Grotesque, youthful male head, with a deep furrow across forehead, a broad nose, and thick lips. Short hair rendered by stippling. Double mould.  
 a: III, 36. Slipped. Missing: back half. 4.3 cm. M 14615.



1226. Grotesque, youthful male head; possibly a young satyr. Receding forehead furrowed, nose snub, thick lips parted in a grimace. Double mould.  
*a*: I, 69. Slipped. Missing: back half. 4.0 cm. B (reg. 4460).
1227. Grotesque male head. Features coarse, with flat nose, thick lips, and possibly a moustache. Hair short; suspension (?) hole in top of head. A dancer (?). Double mould; back not worked. Pl. LXVIII, 496.  
*a*: TT 4, I, D 3. Unslipped. 4.3 cm. M 15346.
1228. Grotesque male head, tilted to its right. Eyebrows raised, forehead and cheeks furrowed, lips parted, and nose snub. Hair short. Double mould. Pl. LXVIII, 497.  
*a*: U. Slipped. 4.0 cm. M 14399.
1229. Grotesque male head. Brow furrowed, eyebrows raised, and lips parted. Hair short, with a stippled surface. Double mould.  
*a*: II, 133. Slipped. 3.8 cm. M 16248.
1230. Grotesque male head. Mouth wide open, exposing upper teeth; tongue protrudes; broad, flat nose deeply furrowed at bridge; eyebrows raised, and brow furrowed; ears stand out from head. Closely cropped hair rendered by short, incised lines around forehead and by irregular depressions elsewhere. Double mould. Pl. LXVIII, 498.  
*a*: III, 60, below mud floor. Slipped. 4.4 cm. T (reg. 8671).
1231. Grotesque male head, tilted to its right. Neck thick, and neck and cheeks sunken, giving an appearance of age or illness. Hair short. Double mould.  
*a*: S. Traces of red wash. Slipped. 3.7 cm. M 14592.
1232. Grotesque male head, tilted to its right. Eyebrows raised, brow furrowed, and lips drawn back into a wide grimace; tenons in neck indicated. Head bald, and face looks old. Double mould.  
*a*: II. Unslipped. 4.1 cm. M 16552.
1233. Grotesque male head, turned a little to its right; possibly part of a plaque. Mouth set in a grimace. Head bald on top, with bunches of hair at sides. Double mould.  
*a*: S. Slipped. Missing: back half. 3.0 cm. M 14366.
1234. Grotesque male head, either negroid or a primitive type. Brain case small, forehead receding, and nose snub. Cheeks sunken, and lower jaw prominent. Hair probably short; locks on back of head rendered by broad, curving grooves. Double mould.  
*a*: II, 201, in mud brickwork. Slipped. 3.0 cm. M 14645.

1235. Grotesque male head. Type primitive, almost apelike, with low, receding forehead, heavy eyebrows, large eye cavities, broad, flat nose, and prominent jaw; ears stand out from head. Heavy roll around base of neck. Double mould. Pl. LXVIII, 499.  
*a*: III, 183. Slipped. 5.4 cm. T (reg. 10670).
1236. Grotesque male head; possibly a silen. Nose snub, and lips parted. Beard and moustache; short hair dips down over forehead and is continuous with beard in front of ears. Short, vertical, grooved lines render strands of hair in beard. Double mould; back not worked. *a* and *b* may be from same mould. Pl. LXVIII, 500.  
*a*: II, Str. 32. Unslipped. 6.7 cm. M 14464.  
*b*: I, Str. 32. Slipped. 4.6 cm. M 16446.
1237. Grotesque male head. Prominent forehead drawn into a frown, nose snub, and lips parted. Small, pointed beard and short, kinky hair. Double mould. *a* and *b* may be from same mould.  
*a*: I, 116 (II?). Slipped. Missing: back half. 4.9 cm. M 16483.  
*b*: PP 5, 4 m. below surface. Slipped. 5.0 cm. B (reg. 7274).
1238. Grotesque male head; a silen(?). Eyebrows prominent; furrow across forehead. Full beard, a drooping moustache, and short hair worked in curls around forehead. Double mould. Pl. LXVIII, 501.  
*a*: TT 4, II or III (? to ft.), D 3. Slipped. Missing: back half. 5.1 cm. T 29.90.
1239. Grotesque male head. Brow furrowed, nose snub, and lips parted. Beard and short hair. Double mould.  
*a*: III, 114. Unslipped. Missing: back half. 3.9 cm. M 14680.
1240. Grotesque male head, similar to a tragic mask. Brows beetling, the nose small and snub, and lips parted. Beard and moustache, and short hair. Hair and beard patterned with fine, parallel, grooved lines. Double mould.  
*a*: I, Str. 10. Unslipped. Missing: back half. 3.3 cm. B (reg. 4645).
1241. Grotesque male head. Face thin and hollow-cheeked, with eyebrows drawn up in Mephistophelean fashion. Moustache and small, pointed beard, and short hair. Double mould.  
*a*: III, 184. Traces of lime wash. Slipped. 3.5 cm. M 14695.
1242. Grotesque male head. Eyebrows beetling, brow furrowed, nose snub, and chin full. Bald except for a fringe of hair around sides and back. Ridge (a torque, or neckline of a garment?) visible on right shoulder. Double mould.



*a*: I, 228 (II?). Traces of lime wash, with red coloring. Unslipped. 5.3 cm. B (reg. 3736).

1243. Grotesque male head; possibly a dwarf. Nose snub. Beard and short hair. Double mould.

*a*: III, 61, in mud brickwork. Traces of lime wash. B 17368.\*

*b*: III, 136. B (reg. 9601).\*

1244. Grotesque male head. Cheeks fat and nose snub. Beard; bald. Double mould.

*a*: III, 62, below floor. Missing: back half. B 17338.\*

1245. Grotesque male head; possibly a dwarf. Brows beetling, and nose snub. Hair short, except for a few locks on occiput which are gathered into a curl or a braid. Double mould; halves were filled too full, so that head is too thick from front to back; crack on right side of face and hole in right cheek, presumably because clay was not pressed into mould with sufficient care.

*a*: II, 167. Traces of a bright pink wash. Slipped. 3.0 cm. B (reg. 5578).

1246. Grotesque male head. Somewhat receding forehead has a deep horizontal furrow and vertical frown lines; corners of lips drawn back; deep furrows around mouth. Bald except for bunches of hair on each side; fillet with two small, circular disks in front. Double mould.

*a*: TT 4, II, E 5. Slipped. Missing: back half. 6.2 cm. M 15766.

1247. Grotesque male head. Mouth set in a grimace. Short hair, worked to represent individual locks. Hole cut on each side of neck below jawbone. Thick fillet. Double mould.

*a*: TT 4, II or III (? 14 ft.), C 2. Greenish buff body; slipped. Missing: back half. 4.1 cm. M 15741.

1248. Grotesque male head. Face coarse and rather negroid, with high cheekbones and beetling brows; neck thick and heavily muscled. Short hair worked to represent individual locks; narrow diadem. Double mould.

*a*: III, 182. Unslipped. 4.6 cm. M 14131.

1249. Grotesque male head. Cheeks fat, chin full, and mouth set in a grimace. Hair of shoulder length; thick wreath, bound in front and with a cord looped across from side to side, like wreath of the lute player, No. 566. Necklace with a rectangular ornament in front. Hole through top of head. A dancer (?). Double mould.

*a*: II, 146, in mud brickwork. Slipped. Missing: back half. 4.7 cm. B (reg. 6544).

1250. Grotesque male head; possibly a silen. Nose snub, and mouth grinning. Thick wreath with a smooth surface. Double mould.

a: TT 4, Ib, F 6. Slipped. 3.3 cm. M 15900.

1251. Grotesque male head. Youthful face negroid, with receding, furrowed forehead, flat nose, and thick lips. Short hair, its surface covered with irregularly spaced stippling; thick wreath with stippled surface. Double mould. Pl. LXIX, 502.

a: TT 4, II, sub, 1. Slipped. 4.3 cm. M 15879.

1252. Negro's head. Forehead high and prominent. Fuzzy hair, very clearly modeled; thick wreath, bound at front and sides and tied on by ribbons. Double mould; more carefully joined than usual. Pl. LXIX, 503.

a: II, 67, sub (III). B 17388.\*

1253. Grotesque male head; possibly a silen or a dwarf. Eyebrows raised and mouth set in a grimace; nose very snub. Bald except for a fringe of hair around sides and back; thick wreath with stippled surface. Double mould. Pl. LXIX, 504.

a: TT 4, Ib, sub, 9. Slipped. 3.2 cm. M 15884.

1254. Grotesque male head; possibly a young satyr. Cheeks full, eyeballs large, and nose snub. Hair gathered into a braid; heavy wreath with stippled surface. Double mould.

a: III, 186. Slipped. 6.2 cm. M 14648.

1255. Grotesque male head. Nose flat, with holes for nostrils; gash between lips. Hair gathered into a braid which begins at occiput; thick wreath with stippled surface, which is set down on his forehead. Double mould.

a: S. Slipped. 3.2 cm. M 16173.

1256. Grotesque male head; probably a dwarf. Cheeks fat and dimpled, eyebrows bushy, nose snub, and ears prominent; grinning. Hair recedes from his forehead and is gathered into a tiny braid; thick wreath with stippled surface, bound at front and sides. Double mould. Pl. LXIX, 505.

a: TT 4, Ib, C 5. Slipped. 3.8 cm. M 15410.

1257. Grotesque male head; probably a dwarf. Cheeks fat, and eyebrows raised. Pointed cap with light flutings on front and a single roll at base. Double mould.

a: II, Str. 10. Unslipped. 5.4 cm. B (reg. 5943).



1258. Grotesque male head. Cheeks fat and furrowed, and ears stand out from head. Pointed cap, fluted, with a double ridge around lower edge. Double mould.

*a*: II, 91, sub. Slipped. 3.7 cm. M 16766.

1259. Grotesque male head. Brow and cheeks furrowed, and deep lines run from corners of nose to chin. Tall, pointed cap, with slanting scorings on *a* and vertical ones on *b*, and a thick roll around lower edge. Double mould. Pl. LXIX, 506.

*a*: III, 14. Traces of lime wash, with red coloring on face. Unslipped. Missing: back half. 5.6 cm. M 14002.

*b*: II, 7, in mud brickwork. Unslipped. Missing: lower part of face. 5.3 cm. M 14603.

1260. Grotesque male head. Forehead furrowed, cheekbones high, and nose flat and broad. Tall, pointed cap with vertical scorings and a thick, triply ridged rim. Double mould.

*a*: I, 92 (II ?). Unslipped. Missing: back half. 6.1 cm. M 16314.

1261. Grotesque male head. Forehead furrowed, cheekbones high, nose flat and broad, and lips thick. Tall, pointed cap with a flaring rim. Double mould.

*a*: S. Slipped. Missing: back half. 4.7 cm. M 14686.

1262. Grotesque male head, in high relief on a circular plaque; possibly a dwarf. Nose snub, jaws prominent, and mouth puckered so as to make curving furrows in cheeks. Probably bald; (tall, pointed ?) cap with two thick folds around lower edge. Single mould.

*a*: I, Str. 36. Slipped. 3.0 cm. B (reg. 5574).

1263. Grotesque male head, turned slightly to its right. Chin unduly prominent. Hair bunched out on each side of head, and strands from either side of central part pulled up into a loop on top. Double mould.

*a*: TT 4, I or II (? 7 ft.), G 7. Greenish buff body; slipped. Missing: back half. 3.3 cm. M 15889.

1264. Mould for grotesque male face. Nose flat, with a bulbous tip; cheeks puffed out; lips form a protruding circle; no chin. Above forehead is a sort of handle, but there are no traces of hair. Outside of mould shows fingerprints, where clay was pressed over the matrix. Pl. LXIX, 507.

*a*: ?, 147. Unslipped. Length of mould, 9.0 cm. M 16086.

1265. Grotesque head, like that of the castanet player, No. 370. Hollow; front half made in a single mould and back half shaped by hand.

*a*: II, Str. 32, sub. Unslipped. 5.6 cm. M 16163.

*b*: II, Str. 227. Slipped. 5.7 cm. M 16369.

*c*: S. Slipped. Missing: back half. 4.7 cm. M 16392.

## XV. CHILDREN'S HEADS

### I. WITHOUT ADDED HEADDRESS

*Iraq*, 1 (1934), Pl. 15a; *Apollo*, 13 (1931), 94, lower left.

1266. Child's head. Plump face that of a very young child. No indication of hair. Double mould.

*a*: S. Slipped. Missing: back half. 2.8 cm. B (reg. 3582).

1267. Child's head. Very short hair brushed forward into a point over forehead. Face plump and very young. Double mould.

*a*: I, 142 (II?). Pale greenish buff body; unslipped. Missing: back half. 2.7 cm. M 16347.

1268. Child's head. Short hair rendered by incised lines running back from forehead. Cheeks very fat. Double mould; top thick from front to rear.

*a*: ?. Slipped. 2.5 cm. T 30.144.

1269. Child's head, tilted to his right. Hair short. Lips parted, and cheeks fat. Double mould. Pl. LXX, 508.

*a*: I, 164, sub (II). Slipped. 2.6 cm. B (reg. 5165).

1270. Child's head. Short hair. Cheeks fat; lips, and edges of eyelids, rendered by raised bands. Double mould.

*a*: TT 4, S. Traces of lime wash. Unslipped. Missing: back half. 2.4 cm. M 15749.

1271. Child's head. Short hair. Cheeks fat, and lips smiling. Double mould.

*a*: S. Unslipped. Missing: back half. 7.3 cm. B (reg. 3649).

1272. Child's head. Short hair. Cheeks fat. Double mould.

*a*: III, 63, below floor. Slipped. Missing: back half. 3.9 cm. M 14270.

*b*: III, 151. Traces of lime wash. Unslipped. 3.1 cm. M 14430.

*c*: II, 119 (III?). Slipped. 3.7 cm. M 16489.



1273. Child's head. Hair is short and grows low on forehead; it is roughly stippled on front half only. Cheeks round, chin pointed, and lips smiling. Crisply modeled. Double mould.  
a: I, Str. 32. Unslipped. 2.7 cm. B (reg. 6074).
1274. Child's head. Short hair a caplike mass, covered with evenly spaced stippling. Cheeks fat. Two-strand necklace. Double mould.  
a: II, 69, sub (III). Traces of lime wash, with pink coloring. Slipped. 3.4 cm. M 14418.
1275. Child's head. Short hair. Face and neck fat, and features rather carefully modeled. Double mould.  
a: TT 4, Ib. Traces of red wash on hair. Unslipped. Missing: back half. 4.9 cm. M 15823.
1276. Young boy's head, tilted to his left. Short hair. Double mould.  
a: II, Str. 32. Slipped. 4.1 cm. B (reg. 5792).
1277. Young boy's head. Short hair; locks around face rather freely worked. Face chubby, and neck long, with horizontal creases. Double mould.  
a: III, 32, sub. Slipped. 6.7 cm. M 14692.
1278. Young boy's head. Short hair, which grows into a point over forehead; strands rendered by parallel, grooved lines. Double mould; back not worked.  
a: I, 214. Unslipped. 2.9 cm. M 16260.
1279. Child's head. Short, curly hair. Cheeks full. Double mould.  
a: III, 32, sub. Missing: back half. B (reg. 7584).  
b: III, 239. B 17228.\*
1280. Child's head. Short hair; individual locks not indicated; top of head has been pared, as if to receive a plaster headdress, traces of which remain. Face round and chubby; mouth open, with space between lips cut out. Double mould. Pl. LXX, 509.  
a: II, 102. Traces of lime wash. Slipped. Missing: back half. 7.3 cm. T (reg. 8960).
1281. Young boy's head. Short hair, freely worked. Lips parted, as if he were singing, and clay between them cut away. Double mould.  
a: III, 228. Traces of lime wash. Unslipped. 7.3 cm. M 14231.
1282. Young boy's head. Short hair, with individual strands rendered by grooved lines. Cheeks puffed out; mouth open, with clay between lips cut out; eyebrows sharply raised. Double mould. Pl. LXX, 510.  
a: II, 71. Slipped. 2.8 cm. B (reg. 6380).

1283. Child's head. Short hair. Mouth open. Double mould.  
*a*: III, 230. Missing: back half. B (reg. 11827).\*
1284. Child's head and bust, with arms at his sides. Hair short. Face round. Double mould.  
*a*: III, 13. Slipped. 4.9 cm. M 14510.  
*b*: III, 123. Slipped. 5.1 cm. M 14455.  
*c*: II, 20, below floor. Slipped. 3.7 cm. B (reg. 9733).
1285. Plaque with child's head, looking down to his left, with right arm stretched sideways. Short hair. Probably draped. Single mould.  
*a*: S. Slipped. 4.0 cm. M 14611.
1286. Child's head. Short hair; button earrings. Cheeks fat, and lips smiling. Double mould.  
*a*: II, 64. Slipped (?). Missing: back half. 2.5 cm. M 16435.  
*b*: II. Slipped. Missing: back half. 6.2 cm. M 16561.  
*c*: I, Str. 36. Slipped. Missing: back half. 3.3 cm. M 14460.
1287. Child's head, tilted to his right. Short hair; button earrings. Laughing, with slightly parted lips; cheeks fat. Facial type similar to that of No. 1280. Double mould.  
*a*: III, 162 (possibly early II). Slipped. Missing: back half. 5.8 cm. M 14170.  
*b*: II, 37. Traces of lime wash, with pink coloring. Unslipped. Missing: back half. 8.6 cm. M 16112.  
*c*: TT 15, 7 ft. below surface. Slipped. Missing: back half. 5.7 cm. M 15893.
1288. Child's head. Short hair; button earrings. Cheeks fat. Double mould. Pl. LXX, 511.  
*a*: II, 108. Slipped. 5.9 cm. T (reg. 5695).
1289. Child's head. Short hair; button earrings. Cheeks round and chin small. Double mould. Pl. LXX, 512.  
*a*: III, 36. Slipped. 4.0 cm. M 14352.  
*b*: III, 196. Unslipped. 3.7 cm. M 14134.  
*c*: III. Traces of lime wash. Unslipped. 4.7 cm. M 14534.  
*d*: II, 23. Unslipped. 4.1 cm. M 14198.  
*e*: II, 202, in mud brickwork. Slipped. 7.2 cm. M 14149.  
*f*: II, 232. Slipped. 5.0 cm. B (reg. 4114).  
*g*: II, 239. Traces of lime wash. Unslipped. 2.8 cm. M 16356.  
*h*: II, Str. 10. Slipped. 6.7 cm. B (reg. 5999).



- i: I, 37 (II ?). Traces of lime wash. Unslipped. 5.8 cm. B (reg. 3967).
- j: I, 115 (II ?). Slipped. Missing: back half. 7.2 cm. M 14058.
- k: I, 175 (II ?). Slipped. 7.1 cm. B (reg. 3589).
- l: TT 4, Ia. Slipped. Missing: upper part of head; back half. 4.9 cm. M 15764.
- m: TT 4, in Drain 3, 6 ft. deep. Slipped. Missing: back half. 8.4 cm. M 15868.
- n: S. Traces of lime wash. Slipped. 5.7 cm. M 16061.
- o: S. Bitumen on break. Slipped. 7.2 cm. M 14054.
- p: TT 18. Slipped. Missing: back half. 5.5 cm. M 15733.
- q: U. Unslipped. Missing: back half. 4.0 cm. M 16280.
1290. Young boy's head. Short hair; button earrings. Similar to No. 1289. Something, perhaps his raised right hand, at right side of his head. Double mould.
- a: II, Str. 36. Slipped. 3.4 cm. B (reg. 5859).
1291. Young boy's head. Short hair, with surface roughly worked; button earrings. Chin pointed, and lips smiling; eyes surrounded by a continuous raised band, almond-shaped. Double mould. Pl. LXX, 513.
- a: U. Traces of lime wash. Unslipped. 5.7 cm. B (reg. 5839).
1292. Little girl's head. Button earrings. Double mould.
- a: II, 38, in drain. B 17224.\*
- b: II, Str. 32. Missing: back half. B 17359.\*
1293. Child's head. Short hair, roughly worked; extending from right ear part way across cheek is a roll covered with incised dots (end of a wreath ?); around head is a shallow incised line, probably intended to represent a fillet. Double mould. Pl. LXX, 514.
- a: III, 148. Slipped. Missing: back half. 3.5 cm. C 32-541.
1294. Little girl's head. Wavy hair, with curls by ears. Mouth open, as if she were singing or crying. Double mould.
- a: III, 178. B 16987.\*
1295. Child's head. Short hair, not worked; button earrings. Similar to No. 1289, but lips are slightly parted, with clay between them cut away. Double mould. *b* finished off at base of neck.
- a: III, 109. A good deal of lime wash adheres to hair. Unslipped. 7.4 cm. M 14245.
- b: III, 111. Slipped. Missing: back half. 7.3 cm. M 14491.

1296. Child's head. Singing. Short hair, with a roughly worked surface; button earrings. Mouth wide open, with a circular hole cut between lips. Double mould. Pl. LXXI, 515.  
*a*: II, 68, below floor. Slipped. 7.8 cm. B (reg. 6778).
1297. Child's head. Hair arranged in loose locks, rather freely worked. He has fat cheeks and is laughing; creases in neck. Head finished off at base of neck. Double mould.  
*a*: ?, 165. Greenish buff body; slipped (?). 8.2 cm. M 16079.
1298. Child's head. Wavy hair puffed out around face, with a sort of crest or knot at top, somewhat like the hairdress of Flavian times. Button earrings. Double mould. Pl. LXXI, 516.  
*a*: II, 115, in mud brickwork. B 17365.\*  
*b*: S. B 17357.\*
1299. Baby's head. Curly hair hangs to shoulders. Double mould. Pl. LXXI, 517.  
*a*: III, 196. Traces of red wash on hair. Slipped. 1.7 cm. T (reg. 10788).
1300. Child's head, with loose locks of hair falling to shoulders. He has fat cheeks and is laughing. Double mould.  
*a*: II, 65, sub. Traces of lime wash, with pink coloring. Unslipped. Missing: back half and parts of front. 4.4 cm. B (reg. 6684).
1301. Child's head. Loose locks of hair arranged in a roll of upcurling ends across back. Face chubby. Double mould.  
*a*: I, Str. 32. Unslipped. 6.3 cm. B (reg. 5864).
1302. Child's head. Short hair, with a tuft over center of forehead. Double mould.  
*a*: TT 4, III, Z 1. Slipped. Missing: back half. 5.1 cm. M 15747.  
*b*: III, 49, in mud brickwork. Greenish buff body; slipped. Missing: back half. 3.4 cm. M 14587.
1303. Young boy's head. Short hair, with a tuft over center of forehead; button earrings. Double mould.  
*a*: III, 39. Unslipped. Missing: back half. 2.8 cm. M 14863.  
*b*: III, Str. 10. Slipped. Missing: back half. 4.6 cm. M 14367.  
*c*: II, 103, in mud brickwork. Unslipped. 4.4 cm. M 14465.
1304. Child's head, turned slightly to his right. Short hair, with loose locks and a tuft over center of forehead; button earrings. Double mould.



- a: III, 180. Unslipped. 6.6 cm. M 14429.  
b: TT 4, Ib, C 7. Traces of lime wash, with pink coloring. Slipped.  
4.3 cm. M 15825.  
c: S. Pale greenish buff body; slipped. Missing: back half.  
5.7 cm. M 14342.

1305. Child's head. Short hair, with loose locks around face, a tuft over center of forehead, and a ridge running back to nape. He has a chubby face and is smiling. Double mould. Pl. LXXI, 518.

- a: TT 4, I or II (? 7 ft.), D 3. Slipped. 2.9 cm. M 15881.

1306. Young boy's head. Short hair, with a tuft over center of forehead; button earrings. He has fat, dimpled cheeks and a pointed, dimpled chin, and is smiling. Eyes surrounded by a continuous, raised band; slight depressions for pupils. Facial type similar to that of No. 1291. Double mould. a and b are from same mould.

- a: I, 87 (II?). Unslipped. Missing: back half. 5.7 cm. B (reg. 3703).

- b: TT 4, in Drain 3, 3 ft. deep. Unslipped. Missing: back half and part of front. 6.1 cm. M 15798.

1307. Child's head. Loose locks of hair fall to shoulders; tuft over center of forehead. Cheeks fat. Double mould.

- a: II, 50, in mud brickwork. Slipped. 3.4 cm. M 14492.

1308. Baby's head. Hair gathered into a braid. Cheeks fat. Double mould.

- a: III, 45. Slipped. 2.8 cm. M 14444.

1309. Baby's head. Long hair gathered into a braid which begins at occiput; tuft over forehead. Double mould.

- a: II, 235, sub. Unslipped. 2.8 cm. B (reg. 7092).

1310. Baby's head, tilted to its left. Hair gathered into a braid which begins at occiput. Cheeks fat. Double mould; too thick from front to rear.

- a: III, 304. Slipped. 2.8 cm. M 15745.

1311. Child's head. Hair arranged in a thin roll from ear to ear behind (or is this the upcurled ends of short hair?), with a large tuft or a knot over center of forehead; button earrings. Double mould. Pl. LXXI, 519.

- a: II, 33, sub. Traces of lime wash, with pink coloring. Slipped.  
3.2 cm. M 16526.

1312. Child's head. Short hair drawn into a tuft at top of head, and perhaps into one over each ear; grooved lines render individual strands; button earrings. Cheeks fat and dimpled; pupils of eyes rendered by dots. Double mould.

a: I, 245 (II?). Unslipped. Missing: back half. 5.7 cm. B (reg. 4132).

1313. Child's head. Short hair pulled into tufts over forehead and above each ear; button earrings. Round cheeks; smiling. Head finished off at base of neck. Double mould; back not worked. Pl. LXXI, 520.

a: I, 82, in mud brickwork. Unslipped. 5.3 cm. M 14474.

1314. Child's head. Of same type as No. 1313, but with an older face. Double mould.

a: II, 130. Traces of lime wash. Slipped. Missing: back half. 4.6 cm. M 16305.

## 2. WEARING THREE-POINTED HEADDRESS

1315. Child's head. Three-pointed headdress; hair short; triangular knob with unworked surface over forehead and each ear; button earrings. Face chubby and smiling. Double mould.

a: III, 197. Unslipped. 3.9 cm. M 14323.

b: III, 304. Unslipped. 4.7 cm. M 14871.

c: II, 203, in mud brickwork. Unslipped. Point on left side cut off when seam was pared. 4.6 cm. M 14505.

d: II, 62. Slipped. 4.4 cm. B (reg. 6498).

e: II, 65. Bitumen on break. Traces of lime wash. Unslipped. 4.9 cm. B (reg. 6569).

f: II, Str. 32. Slipped. 4.6 cm. M 16328.

g: I, 70, in mud brickwork. Slipped. Knobs bent out of shape when seams were pared. 4.5 cm. B (reg. 4802).

h: TT 31, 120 cm. below surface. Unslipped. 3.6 cm. M 15681.

1316. Child's head. Three-pointed headdress; knobs small and triangular, with unworked surfaces. Face round and baby-like. Folds of drapery preserved on left shoulder. Double mould.

a: TT 4, IV (?20 ft.), C 2. Slipped on back half only. 7.1 cm. M 15904.

1317. Child's head. Three-pointed headdress. Of type similar to No. 1316, but face is older. Double mould.

a: II, 23, in mud brickwork. Traces of lime wash, with pink coloring. Unslipped. 4.9 cm. M 14629.



1318. Child's head. Three-pointed headdress; the triangular points appear to have been pinched up by hand from surplus clay remaining when halves were joined. Face longer and less chubby than usual. Double mould. *a* and *b* are from same mould.

*a*: III, 167. Greenish buff body; slipped. 4.3 cm. M 14382.

*b*: II, 121, in mud brickwork. Slipped. 5.5 cm. M 16403.

*c*: II, 77. Slipped. Missing: back half. 4.5 cm. M 16269.

1319. Child's head. Three-pointed headdress; button earrings; knobs larger than in foregoing examples and have unworked surfaces; grooved lines running back from forehead render strands of hair. Double mould; on *a* and *b*, which are from same mould, knob on left side of head cut off in paring seam; on *b* missing knob replaced by plaster.

*a*: II, 228 (III?). Slipped. 6.8 cm. M 15009 A.

*b*: II, 128. Traces of lime wash. Slipped. 7.1 cm. M 16230.

*c*: I, Str. 32. Slipped. 7.5 cm. B (reg. 4393).

*d*: ?, 56. Slipped. Missing: back half. 6.5 cm. M 16143.

1320. Child's head. Three-pointed headdress; button earrings. Head-dress like that of No. 1319, but face thinner and older. Double mould; knob on left side of head cut off when seam was pared.

*a*: II. Traces of lime wash, with pink coloring, and, possibly, with black on earrings and hair. Unslipped. 6.2 cm. B (reg. 5274).

1321. Child's head. Three-pointed headdress; button earrings; surface of knobs unworked. Face chubby and smiling. Double mould; earrings may have been added after removal from mould. Pl. LXXI, 521.

*a*: II, 75, sub (III?). Slipped. 4.6 cm. B (reg. 7191).

*b*: II, 101 (III?). Slipped. 4.9 cm. M 16316.

*c*: II, 77, in mud brickwork. Slipped. 3.2 cm. M 16295.

1322. Young boy's head. Three-pointed headdress; button earrings; knobs large and patterned with transverse grooves; grooved lines running back from forehead render strands of hair. Double mould; back not worked; knob on left side of head cut off in paring seam; earrings added, and *b* reworked, after removal from mould. *a* and *b* are probably from same mould. Pl. LXXI, 522.

*a*: I, 233 (II?). Slipped. 6.4 cm. M 16125.

*b*: I, Str. 36. Slipped. 6.7 cm. M 14398.

*c*: S. Missing: knob at top. B (reg. 12074).\*

1323. Young boy's head. Three-pointed headdress; knobs large and dis-

tinct, as in No. 1322, but surfaces not worked. Nose is sharp and makes a straight line with forehead. *c* wears a torque. Double mould; knob on left side of head cut off in paring seam. Pl. LXXI, 523.

*a*: II, 148, sub (III). Unslipped. 3.7 cm. M 14622.

*b*: III, 126. Traces of lime wash. Unslipped. 4.1 cm. M 14532.

*c*: II, 238, in drain, below floor level. Unslipped. 3.7 cm. M 14591.

*d*: II, 186. Unslipped. 4.2 cm. M 15674.

*e*: ?, 66, in mud brickwork. Unslipped. Missing: back half. 3.4 cm. B (reg. 4883).

1324. Child's head. Three-pointed headdress; facial type and hair similar to those of No. 1321, but knobs are patterned with cross-hatched grooves (added on *a* after removal from mould). Double mould.

*a*: TT 4, IV (?20 ft.), C 2. Slipped. 4.7 cm. M 15877.

*b*: S. Traces of lime wash. Unslipped. Point on right side broken off and mended with bitumen. 4.5 cm. B (reg. 4938).

1325. Child's head. Three-pointed headdress; distinct ridge around hair-line, so that effect is more like that of a cap than of hair pulled out into knobs. Face chubby. Double mould.

*a*: S. Unslipped. 3.3 cm. M 16546.

*b*: S. Unslipped. 4.8 cm. B (reg. 4885).

1326. Child's head. Three-pointed headdress; knobs triangular, and effect that of a cap. Forehead receding, nose big, and eyebrows sharply marked; facial type very like that of the rattles, Nos. 839, 841. Double mould. *c* and *d* are from same mould.

*a*: I, 208. Unslipped. Missing: nose and chin. 5.4 cm. M 15876.

*b*: S. Slipped. 5.8 cm. B (reg. 4356).

*c*: S. Slipped. Missing: back half. 5.8 cm. B (reg. 4641).

*d*: U. Slipped. Missing: back half and part of front. 4.7 cm. M 15781.

1327. Head of negro boy. Short hair, but clay at back pinched up by hand into a high point. Smiling. Head finished off at base of neck. Single mould, with hollow back filled in by hand.

*a*: TT 4, Ia or b (?3 ft.). Slipped. 5.3 cm. M 15490.

### 3. WEARING WREATH

1328. Baby's head. Short hair; thick wreath with stippled surface. Face fat. Double mould.

*a*: III, 6. Unslipped. Missing: back half. 4.7 cm. B (reg. 7094).

1329. Child's head. His longish, curly hair is gathered into bunches over



forehead and ears and fringes nape of neck (ridge along the part of *a*); thick wreath with stippled surface, bound at front and sides; button earrings. Face chubby and laughing. Double mould. Pl. LXXII, 524.

*a*: TT 4, IV, Z 2. Unslipped. 3.7 cm. M 15433.

*b*: III, Burial 170, near coffin. Slipped. 2.9 cm. M 16450.

*c*: II, Str. 32. Slipped. Missing: lower part of cheeks and chin. 5.1 cm. M 14471.

*d*: I, 222. Greenish buff body; slipped. 3.6 cm. B (reg. 4232).

1330. Child's head. Short hair, with a ridge across forehead at hairline; thick wreath with stippled surface; button earrings. Face round and chubby. Something under left side of his jaw; possibly he is resting his head on his hand. Double mould.

*a*: II, 138, sub (III?). Unslipped. 2.9 cm. M 16324.

1331. Plaque with baby's head. Short hair; thick wreath with stippled surface, bound at front and sides. Face chubby and smiling. Part of raised border of plaque preserved above head, with a suspension hole at left side of head, directly below border. Single mould.

*a*: II, 65. Slipped on front. 3.5 cm. B (reg. 4912).

1332. Child's head; possibly a little girl. Hair gathered into a braid beginning at occiput; thick wreath with plain surface. Face chubby and rather serious. Double mould.

*a*: TT 4, Ia, F 2. Traces of lime wash. Slipped. 3.9 cm. M 15440.

1333. Child's head. Hair gathered into a braid beginning at occiput; thick wreath with stippled surface. Face chubby. Double mould.

*a*: II, 64. Slipped. 3.4 cm. B (reg. 6157).

1334. Child's head, including, on *a*, back of shoulders. Hair braided; thick wreath with stippled surface. Double mould.

*a*: III, 64. Unslipped. 4.8 cm. M 14618.

*b*: III, 178. Unslipped. 8.0 cm. M 14109.

*c*: TT 4, Ia or b (?4 ft.), D 3. Slipped. 5.0 cm. M 15419.

1335. Child's head; possibly a young satyr. Short hair with a tuft over center of forehead; thick wreath with stippled surface, bound at front and sides. Lips pursed and eyebrows raised, so that face has a rather grotesque expression. Double mould. Pl. LXXII, 525.

*a*: TT 4, II or III (?12 ft.), D 3. Slipped. 3.9 cm. M 15420.

1336. Head of young satyr, turned to his right. Hair gathered into a

tiny plait or curl; thick wreath with stippled surface, bound at front and sides. Cheeks fat; below each ear, on under side of jaw, are round projections which look like glands sometimes represented on satyrs. Double mould.

*a*: S. Slipped. 3.7 cm. B (reg. 3632).

Probably from same mould as No. 707.

1337. Child's head, flung back, with open mouth. Curly hair of shoulder length, with a tuft at center front; thick wreath with stippled surface. Cheeks fat. Double mould.

*a*: II, 240 (III?). Slipped. 4.5 cm. M 15698.

1338. Child's head, with mouth open as if singing. Hair gathered into a braid beginning at occiput; thick wreath with stippled surface, bound at front and sides; button earrings. Clay between lips cut out. *a* and *g* are from same mould. Pl. LXXII, 526-527.

*a*: III, 38. Slipped. 6.2 cm. M 14145.

*b*: III, 90. Unslipped. 8.9 cm. M 14556.

*c*: II, 133, sub. Bitumen on break. Slipped. 4.0 cm. B (reg. 6782).

*d*: II, 102, in mud brickwork. Slipped. 5.3 cm. M 14126.

*e*: S. Unslipped. Missing: back half. 4.2 cm. M 14407.

*f*: TT 31, 120 cm. below surface. Slipped. Missing: back half. 8.1 cm. M 16084.

*g*: U. Slipped. 5.1 cm. M 14051.

1339. Young boy's head and shoulders. Short hair; thick wreath with stippled surface; button earrings; garment with a round neckline. Double mould. Pl. LXXII, 528.

*a*: II, 96. Unslipped. 7.0 cm. M 16466.

*b*: II, 96. Unslipped. 4.5 cm. B (reg. 4977).

1340. Young boy's head. Short hair (?), with a tuft over center of forehead; thick wreath with stippled surface, bound in front; button earrings. Double mould.

*a*: I, Str. 36. Traces of lime wash. Slipped. 4.9 cm. M 16501.

1341. Young boy's head. Of type similar to No. 1340, but he does not wear earrings, and face is more animated. Double mould; back summarily worked.

*a*: TT 15, 15 ft. below surface. Traces of lime wash, with pink coloring. Slipped. 3.9 cm. M 15432.



1342. Child's head, with head of animal (lamb or sheep?) joined at his left side; presumably he was carrying animal on his shoulders. Curly hair arranged in loose locks; thick wreath with stippled surface, bound in front. Double mould. Pl. LXXII, 529.

a: III, 301, sub (IV). Slipped. 4.5 cm. M 16073.

1343. Child's head. Hair gathered into a small knot at nape; thick wreath with stippled surface, bound in front. Smiling. This may be an example of use of wrong mould for back half of figure, for back half of a woman's figure was joined to front half of a child's. Double mould.

a: TT 4, IV (?22 ft.), C 2. Bitumen on break. Unslipped. 4.2 cm. M 15883.

1344. Child's head. Hair either short or gathered into a braid; thick wreath with stippled surface. Cheeks are fat, and he is laughing. Double mould. a-c are from same mould.

a: II, 219, sub. Traces of lime wash. Unslipped. 9.4 cm. M 16510.

b: II, 75 (III?). Unslipped. 6.1 cm. M 14626.

c: II, 181. Slipped. 8.0 cm. M 15697.

1345. Child's head, with mouth wide open. Curly hair, with a large tuft over center of forehead; thick wreath. Double mould.

a: III, 169. B 17406.\*

#### 4. WEARING DIADEM

1346. Child's head. Short hair; diadem, which was almost entirely cut away in paring of seam. Face chubby. Double mould.

a: III, 33. Unslipped. 3.7 cm. M 14451.

1347. Child's head. Short, curly hair; button earrings; low diadem. Face chubby, and lips parted. Double mould.

a: III, 203. Missing: back half. B 16991.\*

1348. Child's head. Short hair; diadem with a disklike ornament over each temple; button earrings. Face chubby, with a smiling mouth. Double mould.

a: III, 106. Traces of lime wash, with pink coloring. Slipped. 4.3 cm. M 14255.

1349. Child's head. Pointed diadem with a rosette below each end; button earrings. Surface of hair below diadem covered with grooved cross-hatching; there may have been a roll across back from ear to ear, as in the women's heads, Nos. 992-994, 1029, but back half was

pared down after removal from mould, so that it is impossible to determine what was intended. Double mould.

*a*: II, Str. 32. Traces of lime wash, with pink coloring on face and black on hair. Slipped. 7.5 cm. B (reg. 6037).

#### 5. WEARING KALATHOS OR POINTED CAP

1350. Child's head. Short hair; kalathos. He has chubby cheeks and is laughing. Double mould.

*a*: TT 4, II, B 1. Slipped. Missing: back half. 3.0 cm. M 15882.

1351. Child's head. Button earrings; tall, pointed cap with a ridge down center of front. Cheeks fat. Double mould; back not worked.

*a*: TT 4, III, B 3. Unslipped. 5.8 cm. M 15793.

1352. Child's (or dwarf's?) head. Extremely tall, pointed cap. Face chubby. Double mould. Pl. LXXII, 530.

*a*: III, 34. Unslipped. 6.1 cm. M 14238.

1353. Child's head. Tall, pointed cap. Face chubby. Double mould.

*a*: II, 23, in mud brickwork. B 17205.\*

*b*: S. Bitumen on break. Unslipped. 3.6 cm. M 14353.

1354. Child's head. Button earrings; tall, pointed cap. Features sharp, as in the rattles, Nos. 839, 841. Double mould; back not worked.

*a*: I, 101. Bitumen on break. Slipped. 6.4 cm. B (reg. 4804).

*b*: ?, 225. Bitumen on break. Unslipped. 5.6 cm. M 16509.

1355. Child's head. Short hair; tall, pointed cap, which is fluted on front and has a band around lower edge. Double mould.

*a*: U. Missing: back half. B 17216.\*

1356. Child's head. Hair puffs out at each side of his face; pointed cap. Face chubby. Double mould.

*a*: S. Slipped. 4.1 cm. M 15820.

*b*: U. Slipped. Missing: back half. 2.8 cm. B (reg. 6908).

1357. Child's head. Tufts of hair over forehead and each ear; button earrings; tall, pointed cap. Double mould.

*a*: I, 221. Slipped. 3.8 cm. M 16289.

*b*: U. Slipped. 4.3 cm. M 15887.

1358. Child's (?) head. Hair arranged in two small knobs at nape; very tall, pointed cap, which is made of plaster. Double mould.

*a*: II, 171, in mud brickwork. Bitumen on break. B 17000.\*



## XVI. MASKS

## I. FEMALE

Van Buren, *Clay Fig.*, No. 335; *Yale Class. Stud.*, 5 (1935), fig. 24c.

1359. Female mask. Mouth open. Hair of shoulder length, with parallel, incised lines slanting back from face. Double mould; back not worked.  
a: II, 91, lower occupation level. Slipped. 2.8 cm. B (reg. 6751).
1360. Female mask. Mouth wide open, with clay between lips cut away. Hair caplike mass, with grooved lines radiating from forehead to indicate individual strands. Suspension hole at top. Single mould; hollow. Pl. LXXIII, 531.  
a: III, 31. Slipped. 11.0 cm. T (reg. 7142).
1361. Female mask. Chin small, and eyes and nose large; deep furrows run from nose to jaw on each side of mouth. Hair parted in the middle and rolled back from forehead and temples; across top of forehead there is a short band, from each end of which other bands slant up into hair. Suspension hole at top. Single mould; hollow. Pl. LXXIII, 532.  
a: II, Str. 227. Slipped. 5.4 cm. B (reg. 6010).
1362. Female mask. Of same type as No. 1361, except that bands on forehead are missing. Suspension hole at top. Single mould; hollow.  
a: S. Slipped. 6.1 cm. M 15369.
1363. Female mask. Mouth open, with clay between lips cut away. Wavy hair parted in the middle, rolled back from temples, and bound by two narrow fillets, which cross at part. Suspension hole at top. Single mould; hollow. Pl. LXXIII, 533.  
a: III, 31. Slipped. Missing: top of head. 11.7 cm. C 32-543.
1364. Female mask, similar to No. 1363, but larger. Pupils of eyes cut out, as well as clay between lips. Top of head rises to an unnaturally steep point. Suspension hole reserved on right side, just below lower fillet. Single mould; hollow.  
a: III, 215. Traces of lime wash, with pale pink coloring on flesh and deep rose around eyes and on fillets. Slipped. Missing: top of head; left side of forehead; right cheek and jaw. 19.0 cm. M 15756.
1365. Female mask. Nose big, with distended nostrils; mouth set in a grimace; dimples in cheeks; edges of eyelids rendered by almond-shaped raised bands; pupils of eyes cut out. Wavy hair drawn back

from face and bound by a broad band of cloth, knotted in front. Waves of hair rendered in stylized fashion by broad grooves with parallel, slanting, incised lines between. Single mould; hollow. Pl. LXXIII, 534.

a: S. Slipped. Missing: top of head. 11.1 cm. M 14584.

1366. Fragment of female mask. Wavy hair parted in the middle and bound by a cloth. Single mould; hollow.

a: III, 14. Missing: top of head; right side of face; lower jaw. B 17013.\*

1367. Female mask. Chin, though small, is prominent and cleft; nose thin and well modeled; pupils and irises rendered by a depressed circle within a concentric groove, and eyebrows by lines of incised chevrons. Hair puffed out around forehead and crowned by a stylized wreath of ivy leaves. Single mould; hollow. Pl. LXXIII, 535.

a: II. Slipped. Broken and mended, with some small fragments missing. 15.8 cm. B (reg. 4705).

1368. Fragment of female mask. Mouth open, and clay between lips cut away. Wavy hair drawn back from face; thick wreath with stippled surface, bound in front and having an ivy leaf ornament below center front; button earrings. Single mould; hollow.

a: TT 4, IV (?22 ft.), C 2. Slipped. Missing: left side of face; lower jaw and lip. 5.8 cm. M 15404.

1369. Female (?) mask. Features are sharp and could be those of a young man. Hair drawn back so as to reveal ears; deep grooves render individual strands; thick wreath with stippled surface. Single mould; hollow; wreath is a roll of clay, shaped by hand and added before firing; stippling appears to have been done with end of a hollow stick.

a: II, 37. Slipped. Missing: lower part of neck. 9.2 cm. B (reg. 6263).

1370. Female mask. Hair parted in the middle and rolled back from forehead; narrow diadem; surface of hair below diadem covered by incised cross-hatching. Suspension hole at top. Single mould; hollow. Pl. LXXIII, 536.

a: II, 59. Unslipped (?). 7.7 cm. B (reg. 4767).

1371. Female mask. Face youthful and rather pretty. Hair drawn loosely back from forehead; a sort of cap with a peaked brim is worn; button earrings. Above head clay was worked into a flat plaque, in which were the suspension holes, one of which is preserved. Single mould; hollow. Pl. LXXIII, 537.



- a: II, 202, in mud brickwork. Slipped. Missing: edges all around, including right ear and some of hair. 6.3 cm. M 14283-14378.
1372. Fragment of female mask. Bunches of curly hair over forehead and at each side. Suspension hole at top. Single mould; hollow.
- a: II, 148 (III?). Missing: all but part of right cheek, eye, and forehead. B 17021.\*
1373. Fragment of female mask. Lips slightly parted. Impression poor. Single mould; hollow.
- a: III, 86. Slipped. Missing: top of head, including all of hair. 5.8 cm. M 14456.

## 2. MALE

Van Buren, *Clay Fig.*, Nos. 1062-1069; *Yale Class. Stud.*, 5 (1935), fig. 24 a-c.

1374. Male mask. Face youthful, and lips smiling. Hair short; there may be a cap. Single mould; hollow.
- a: I or II, Str. 32. Greenish buff body; slipped. 7.2 cm. B (reg. 5123).
1375. Grotesque male mask. Brow contorted, and cheeks hollow; pupil of eye rendered by a small, circular depression. Disorderly locks of long hair sweep back from face. Single mould; hollow.
- a: TT 4, Ia, C 3. Slipped. Missing: all but left side of head and cheek. 7.6 cm. M 15918.
1376. Fragment of grotesque male mask. Face rather negroid, with slightly parted lips and frowning brows; pupils rendered by circular depressions. Modeling crisp. Single mould; hollow.
- a: TT 4, Ia, 3. Unslipped. Missing: right side of face and eye; chin. 8.2 cm. M 15895.
1377. Fragment of grotesque male mask. Eyes staring, eyebrows raised, nose snub, and lips parted to show both rows of teeth. Single mould; hollow.
- a: III, 3, below glazed Coffin 149. Unslipped. Missing: edges, including hair. 7.1 cm. M 16083.
1378. Fragment of grotesque male mask. Nose crooked; pupils of eyes cut out. Single mould; hollow.
- a: III, 129. Traces of lime wash, with pink coloring. Missing: forehead and upper part of left cheek. Unslipped. 7.2 cm. M 14364 A.

1379. Grotesque male mask. Mouth wide open, with clay between lips cut away; pupils are incised dots. Single mould; hollow.  
a: TT 4, IV, sub, Z 1. Slipped. Missing: top of head. 9.6 cm. T 30.146.
1380. Grotesque male mask. Eyebrows raised, brow furrowed horizontally; nose snub; cheeks flabby and pulled into vertical ridges on each side of mouth; lips parted so as to display teeth. Hair a caplike mass with stippled surface. Face that of a middle-aged or an elderly man. Suspension hole at top. Single mould; hollow. PL LXXIII, 538.  
a: II, 43, in mud brickwork. Slipped. 4.9 cm. M 14289.
1381. Grotesque male mask. Thick lips drawn back to reveal teeth; ears protrude; nose bulbous; pupils of eyes cut out. Single mould; hollow. PL LXXIII, 539.  
a: I, 237 (II ?). Unslipped. Missing: parts of top of head; right ear. 9.9 cm. M 16226.
1382. Grotesque male mask. Face round; pupils of eyes cut out; forehead furrowed horizontally. Head bald, with a fringe of hair on each side, against which ears are modeled in relief; a ridge on each side of mouth may be intended to represent a moustache. Single mould; hollow.  
a: II, 69. Traces of pink wash. Slipped on exterior only. 10.7 cm. M 15011 A.
1383. Grotesque male mask. Face like a silen's. Lips parted, with clay between them cut away; nose snub; eyebrows are raised, and there are two horizontal furrows across forehead. Head bald, with a fringe of hair over each ear. Suspension hole at top. Single mould; hollow.  
a: III, 31. Unslipped. 10.2 cm. M 15012 A.
1384. Fragment of grotesque male mask, probably of same type as No. 1383. Suspension hole at top. Single mould; hollow.  
a: S. Missing: eyes; nose; entire left side of face and most of right side. 6.7 cm. M 15815.
1385. Male mask. Forehead high; full beard. Suspension hole at top. Single mould; hollow.  
a: III, 152. B 17018.\*
1386. Fragment of grotesque male mask. Lips drawn back to show teeth; nose snub. Single mould; hollow.  
a: TT 4, IV, A 1. Pale greenish buff body; unslipped. Missing: all but mouth, nose, and part of left cheek and eye. 5.3 cm. M 14721.



1387. Grotesque male mask. Head like a silen's, with pointed ears, long, full beard, moustache, and loose locks of long hair. Single mould; hollow.

a: TT 4, III or IV (?17 ft.), C 3. Slipped. 5.8 cm. M 15919.

1388. Grotesque male mask. Head like a silen's, bald, with beard and long, drooping moustache. Pupils of eyes and clay between parted lips cut away. Suspension hole at top. Single mould; hollow.

a: TT 4, III, 3, sub. Unslipped. Missing: right eye; left side of face. 13.0 cm. M 15917.

1389. Grotesque male mask. Head like a silen's, bald except for a fringe of hair at sides, with beard and drooping moustache. Nose snub; brow frowning, and crowned by a fillet decorated with ivy leaves. Suspension hole at either side above fillet. Single mould; hollow.

a: III, 43, sub. Traces of red wash. Slipped. 12.2 cm. M 14582.

1390. Comic mask. Grinning mouth wide open, with clay between lips cut away; cheeks bulging; nose snub. Face enframed by a ridge of hair. Double mould; back not worked.

a: TT 4, Ia. Slipped. Missing: chin. 5.6 cm. M 15901.

1391. Fragment of comic mask. Mouth wide open, with clay between lips cut away; eyebrows very prominent. Single mould; hollow.

a: TT 4, Ia, H 2. Traces of red wash. Slipped. 6.9 cm. M 15013.

1392. Fragments of grotesque male masks. Single mould; hollow.

a: III, 157. B 17022.\*

b: III, 183. B (reg. 10947).\*

c: III, 196. B 17010.\*

d: III, Str. 32. B 17019.\*

e: III, Str. 36. B (reg. 10744).\*

f: II, 4, in mud brickwork. B 17154.\*

g: II, 201, in mud brickwork. B 17360.\*

### 3. JUVENILE

1393. Mask of young child. Cheeks fat, and lips parted. Hair short; button earrings. Single mould; hollow.

a: II, 165 (III ?). Traces of lime wash, with pink coloring. Unslipped. 7.3 cm. B (reg. 5765).

1394. Mask of child. Cheeks fat, and pupils of eyes cut out. Button earrings. Single mould; hollow.

a: S. Slipped. 7.0 cm. M 16504.

1395. Mask of child. Cheeks fat, and pupils of eyes cut out. Three-pointed headdress; button earrings. Single mould; hollow.

a: TT 4, Ib or II (?6 ft.), C 3. Slipped; slip much thicker on inside. 6.1 cm. M 15784.

## XVII. PARTS OF THE BODY

### I. ARMS AND HANDS

See also the bone and alabaster arms, Nos. 1613-1614, 1703-1710.

*Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 5, Pl. 20b.

1396. Left arm, bent to a right angle; upturned hand holds a spherical object. Bracelet on wrist. At top a hole bored through from side to side, for attaching arm to a figurine. Double mould. Pl. LXXIV, 540.  
a: S. Slipped. Traces of lime wash. 5.2 cm. M 15013 A.
1397. Left arm, flexed, with palm up, fingers together and thumb apart. Heavy bracelet on wrist. Arm finished off halfway between shoulder and elbow, with a hole for its attachment cut through from front to rear. Double mould.  
a: II, 201, in mud brickwork. Traces of lime wash. Unslipped. 3.7 cm. M 15014 A.  
b: II, 201, in mud brickwork. Traces of lime wash. Unslipped. 3.6 cm. M 15015 A.  
c: U. Unslipped. Traces of lime wash, with pink coloring. 4.4 cm. M 14070.
1398. Right hand and wrist, presumably from an arm like No. 1397. Double mould.  
a: II, 201, in mud brickwork. Unslipped. 2.7 cm. M 15016 A.
1399. Top of arm like No. 1397. Double mould.  
a: II, 201, in mud brickwork. Unslipped. 2.9 cm. M 15017 A.  
b: II, 201, in mud brickwork. Unslipped. 2.5 cm. M 15018 A.
1400. Left hand, holding a small, spherical object between thumb and forefinger. Finished off at top of wrist. Tongue relief.  
a: S. Slipped. 3.2 cm. M 14712.
1401. Left forearm and hand, holding a small, spherical object between thumb and forefinger, the whole in relief against a background. Arm clad in a long sleeve with transverse folds. Single mould.  
a: I (?), Str. 10. Unslipped. 7.0 cm. M 16129.



1402. Right arm and hand, grasping a carrot-shaped object, with large end forward. Arm finished off at top, for attachment to a figurine. Double mould. Pl. LXXIV, 541.

*a*: TT 4, II or III (? 12 ft.), F 4. Bitumen on finished top. Slipped. 8.7 cm. M 14852.  
*b*: I, 47. Unslipped. 7.2 cm. M 14089.

1403. Right arm and hand, holding a carrot-shaped object, with pointed end forward. Heavy bracelet on wrist. Double mould.

*a*: U. Slipped. 3.2 cm. M 16140.

1404. Left wrist and hand, holding a carrot-shaped object, with large end forward, the whole in relief against a background. Single mould.

*a*: S. Slipped. 4.4 cm. M 14214.

1405. Left hand, holding a pomegranate (?). Heavy bracelet on wrist. Probably from a large figurine of a seated child like Nos. 772-773. Double mould. Pl. LXXIV, 542.

*a*: III, 182. Traces of lime wash. B (reg. 10603).  
*b*: II, 22, in mud brickwork. B 17418.\*  
*c*: TT 4, II (? 8 ft.), C 2. Traces of white plaster and lime wash. Slipped. 7.5 cm. M 14998.  
*d*: II, 77. Lumps of plaster adhere to hand and to upper end of arm (the latter for attaching to body ?). B (reg. 8300).  
*e*: I, Str. 32. B 17411.\*  
*f*: U. Unslipped. 6.9 cm. M 14943.  
*g*: U. Traces of lime wash. Slipped. 4.6 cm. M 14796.  
*h*: U. Unslipped. 4.1 cm. M 14877.

1406. Left arm and hand, holding a shallow bowl. Arm finished off about halfway between shoulder and elbow; some of plaster by which it was attached to body remains. Double mould.

*a*: U. Traces of lime wash, with pink coloring. Slipped. 5.4 cm. M 16066.

1407. Left arm and hand, holding a stemless kantharos. Arm clad in a long sleeve with transverse folds, and finished off a little above elbow; some of plaster by which it was attached to body (probably a reclining figure) remains. Double mould.

*a*: III, 77, in mud brickwork. Traces of lime wash, with pink coloring. Unslipped. 5.4 cm. M 14477.  
*b*: S. Traces of lime wash. Unslipped. Missing: above elbow. 5.0 cm. M 14754.

1408. Right hand, holding a stemless kantharos. Double mould.

a: U. Slipped. 3.0 cm. M 15019 A.

1409. Fragment of a circular plaque with hands of a draped figure grasping bottom of an inverted jar, which has an almost spherical body, a short neck with concave profile, a moulded rim, short vertical handles, and a raised band of diagonal scorings around shoulder. Left forearm shows a long sleeve with transverse folds. Plaque unbordered. Single mould. Pl. LXXIV, 543.

a: III, 31. Unslipped. Greatest diam., 7.9 cm. M 15020 A.

1410. Right arm and hand, with forefinger extended and thumb and other fingers clenched. Hole bored through hand from side to side, as if for insertion of an accessory. Arm finished off halfway between elbow and shoulder. Double mould.

a-c: Str. 227, below II foundations, under dog's skeleton. Unslipped. 5.2-5.5 cm. M 16261.

1411. Right arm, bent to a right angle at elbow, with fist clenched and a hole bored through it from side to side. Arm finished off between elbow and shoulder. Double mould.

a: TT 4, II, sub. 2. Slipped. 4.0 cm. M 14888.

b: U. Slipped. 4.6 cm. M 16134.

1412. Right arm and hand, presumably like No. 1411, with a hole in hand for insertion of an object. Double mould.

a: III, Vault 159. B (reg. 8006).\*

1413. Right arm, slightly flexed, with palm down and fingers and thumb slightly flexed. Arm finished off below shoulder; lump of plaster on upper side, by which it was attached to body. Double mould. Pl. LXXIV, 544.

a: III, 118. Unslipped. Length, 8.8 cm. M 14688.

1414. Left hand and arm, bent to a right angle at elbow, with hand hanging down, as if forearm had been resting on something. Double mould.

a: U. Traces of lime wash. Slipped. 4.2 cm. M 14946.

1415. Right arm, slightly flexed, and hand. Arm finished off below shoulder. Double mould.

a: TT 4, III, D 5. Unslipped. 6.5 cm. M 14942.

1416. Right hand and arm, in an extended position, finished off at top with a socketed stump. Double mould.

a: TT 4, Ia or b (23 ft.). Slipped. 8.7 cm. M 14969.



1417. Left hand and arm, slightly flexed, with palm in, fingers together, and thumb apart. Short sleeve with a narrow border. Arm finished off at top. Double mould.

*a*: TT 4, Ib. Slipped. 5.9 cm. M 14922.

1418. Right hand and arm, finished off below shoulder. Arm bent to a right angle, and flexed fingers held together, thumb apart. Double mould.

*a*: S. Traces of lime wash. Unslipped. 3.1 cm. M 14392.

1419. Left hand and arm, bent to a right angle, with palm upturned and fingers and thumb outspread. Arm finished off halfway between shoulder and elbow. Double mould.

*a*: III, 301, sub (IV). Slipped. 6.7 cm. M 14916.

1420. Flexed left (?) arm and hand, with palm down, fingers together, and thumb apart. Proportions those of a child. Double mould.

*a*: III, 137. Slipped. Missing: from just above elbow. 4.4 cm. M 14568.

1421. Left hand and arm, bent to an acute angle at elbow, with palm in and fingers and thumb outspread. Proportions those of a child. Finished off below shoulder, with traces on stump of white plaster by which it was attached to body. Double mould.

*a*: U. Unslipped. 7.9 cm. M 16128.

1422. Left hand and arm, bent to a right angle, with palm upturned, fingers together, and thumb apart. Heavy bracelet on wrist. Double mould.

*a*: TT 4, II, E 5. Slipped. 5.5 cm. M 14945.

1423. Left forearm and hand, with fingers together and thumb apart. Fingers not differentiated. Double mould (or handmade?).

*a*: I, 97. Slipped. Missing: above elbow. 4.1 cm. M 14935.

1424. Right hand and arm, slightly flexed, with fingers together and thumb apart. Heavy bracelet on wrist. Proportions those of a child, and arm may have belonged to one of the large seated figures like Nos. 772-773. Finished off between elbow and shoulder; *c* has a socket in which traces of white plaster remain. Double mould, except *h*, which may be handmade.

*a*: III, in doorway between 111 and 208. Traces of lime wash, with pink coloring. Unslipped. Missing: above elbow. 8.4 cm. M 14473.

*b*: I, 67. Unslipped. Missing: hand. 6.8 cm. M 14076.

*c*: S. Unslipped. 10.9 cm. M 14256.

- d*: S. Traces of lime wash. Unslipped. Missing: hand. 7.9 cm. M 14065.
- e*: U. Unslipped. Missing: above elbow; thumb. 7.7 cm. M 14939.
- f*: U. Unslipped. Missing: above elbow; hand. 5.4 cm. M 16975.
- g*: U. Unslipped. Missing: all but hand. 4.5 cm. M 14948.
- h*: U. Unslipped. Missing: hand. 5.6 cm. M 14962.
1425. Left arm and hand, presumably of same type as No. 1424. To finished top of *d* a piece of bitumen adheres, and over it is a small piece of clay, perhaps added to make arm fit body better. Double mould.
- a*: III, 42. B 17416.\*
- b*: III, 52. B 17422.\*
- c*: III, 125. Fragments of a white plaster adhere. B (reg. 9805).\*
- d*: III, 136. Traces of pink paint. B 17423.\*
- e*: III, 138. Traces of red paint. B 17414.\*
1426. Right hand, outstretched, with fingers together and thumb apart. Heavy bracelet on wrist. Probably from a large figurine of a seated child. Double mould.
- a*: TT 4, Ia, 6. Unslipped. 8.2 cm. M 14938.
1427. Right hand and arm, presumably of same type as Nos. 1424, 1426. Double mould.
- a*: II, 102, below floor. B 17424.\*
- b*: II, 108, in mud brickwork. Fragments of plaster adhere to upper end. Missing: thumb; tips of fingers. B (reg. 8712).\*
- c*: S. B 17421.\*
1428. Left arm and hand. Arm slightly flexed, and hand and wrist bound with thongs. Double mould.
- a*: TT 4 (I ?). Slipped. Missing: above elbow. 4.0 cm. M 15202.
1429. Left hand and arm, bent to a right angle at elbow, with palm up and fingers and thumbs flexed. End of a mantle with tasseled corner hangs from forearm. Double mould.
- a*: S. Missing: above elbow. 3.7 cm. M 14961.
1430. Arm, flexed and clad in a long sleeve with naturalistically modeled transverse folds. Finished off at top with a deep socket. Double mould.
- a*: III, 109. Slipped. Missing: hand. 7.7 cm. M 14563.
1431. Left hand and arm, slightly flexed, with palm in, fingers together, and thumb apart. Arm clad in a long sleeve with many transverse folds. Double mould.
- a*: S. Unslipped. Missing: above elbow; tips of fingers. 6.0 cm. M 14627.



## 2. LEGS AND FEET

Legrain, T. C. *Nip.*, No. 196.

1432. Trousered leg and foot, with upper end pinched into a ridge, through which a hole is cut from side to side. Knee not indicated, and foot very carelessly modeled. Double mould. Pl. LXXIV, 545.

a: III, 94. Slipped. Missing: toes. 6.4 cm. M 15904.

b: III, 118. Unslipped. 8.2 cm. M 14247.

c: III, 136. B 17425.\*

d: III, 193. B 17428.\*

e: III, 202. B 17434.\*

f: TT 4, II. Unslipped. Missing: foot. 6.0 cm. M 14987.

g: II, 30, below floor. Slipped. Missing: top. 6.6 cm. M 14394.

h: II, 115, in mud brickwork. Traces of lime wash. B (reg. 9454).\*

i: II, 30. Traces of lime wash. Slipped. Missing: foot and ankle. 6.3 cm. M 14389.

j: II, 38. Traces of lime wash, with pink coloring. Unslipped. 6.6 cm. B (reg. 5171).

k: II, 45. Unslipped. 5.9 cm. M 15022 A.

l: II, 97. Traces of red wash. B 17433.\*

m: II, Vault 159. Slipped. Missing: foot. 5.8 cm. M 14246.

n: II. B 17427.\*

o: TT 4, Ib, A 2. Slipped. 7.4 cm. M 14951.

p: TT 4, Ia. Slipped. Missing: top; toes. 5.2 cm. M 14953.

q: I, 236, sub (II). Unslipped. Missing: top. 6.0 cm. M 16373.

r: I, 70. Slipped. 6.1 cm. M 16285.

s: III, Grave 40. Slipped. Missing: foot and ankle. 4.2 cm. M 14972.

t: TT 15, 6 ft. below surface. Slipped. Missing: toes. 5.3 cm. M 15023 A.

u: TT 18. Unslipped. Missing: top. 4.7 cm. M 14074.

v: S. Slipped. Missing: top; toes. 5.3 cm. M 14395.

w: S. Slipped. Missing: toes. 7.0 cm. M 16171.

x: U. Slipped. 7.1 cm. M 15023 A.

1433. Trousered leg and foot, with a hole in top; like No. 1432, except that folds in trousers are vertical and there is a ridged border at bottom. Double mould.

a: III, 130. Slipped. 6.8 cm. M 14396.

b: II, 10, below floor. Unslipped. Missing: foot. 5.7 cm. M 16049.

1434. Trousered leg and foot, with a hole in top; like No. 1432, except that there are no folds in trousers, though there is a groove to indicate bottom. Double mould. Pl. LXXIV, 546.

a: III, 155. Traces of lime wash. Unslipped. 5.2 cm. M 14393.

1435. Leg and foot, with a hole in top; like Nos. 1432-1434, but much smaller and with nothing to indicate trouser. Handmade.

- a*: III, 42. Traces of red paint. Unslipped. 4.0 cm. M 14476.
- b*: III, 118. Slipped. 4.2 cm. M 14823.
- c*: III, Str. 32. Greenish buff body; unslipped. 3.8 cm. M 14397.
- d*: II, 255 (III?), Grave 213, near skull. B (reg. 8962).\*
- e*: II, 51. Slipped. 3.4 cm. M 15021 A.
- f*: TT 4, II or III (? 14 ft.), F 3. Unslipped. 3.9 cm. M 14782.

1436. Fragments of legs and feet, large and crudely modeled, probably from figurines of seated children. Double mould; *c* made with seams at front and back instead of at sides.

- a*: III, 45. Missing: all but foot. B (reg. 8350).\*
- b*: III, 123. Traces of lime wash, with pink coloring. Unslipped. 6.8 cm. M 14482.
- c*: III, 142. A good deal of thick lime wash remains. Unslipped. 10.1 cm. M 14553.
- d*: III, 174. Missing: all but foot. Unslipped. 3.7 cm. M 14646.
- e*: TT 4, II, D 5. Slipped. Missing: all but calf and knee. 9.0 cm. M 14966.
- f*: II, 111. Traces of lime wash, with pink coloring. Unslipped. Missing: all but foot and lower leg, with an anklet. 7.2 cm. M 14550.
- g*: II, 205. Unslipped. Missing: all but foot. 3.7 cm. M 14955.
- h*: I, 105 (II?). Traces of lime wash, with pink coloring. Unslipped. 10.9 cm. B (reg. 3759).
- i*: TT 4, Ib, D 6. 6.6 cm. M 14971.
- j*: I, 44. Unslipped. Missing: all but foot and lower leg, with an anklet. 6.0 cm. M 14976.
- k*: I, 90. Slipped. Missing: all but fragment of lower leg. 7.8 cm. M 14848.
- l*: I, 129. Bitumen on sole; traces of white plaster on foot. Missing: all but foot. Unslipped. 7.0 cm. M 14990.
- m*: III, Grave 40. Unslipped. 5.5 cm. M 14732.
- n*: TT 18. Unslipped. Missing: all but foot. 9.9 cm. M 14940.
- o*: S. Slipped. 8.1 cm. M 14320.
- p*: S. Unslipped. Missing: all but foot. 6.7 cm. M 14679.
- q*: II, 255 (III?), Grave 203, near skull. B (reg. 8962).\*
- r*: S. Fragments of plaster and traces of lime wash remain. B 17129.\*

1437. Left foot, wearing a sandal. Rather carefully modeled, with toe-nails indicated. Double mould. *a* and *b* probably from same mould.

- a*: TT 4, II, D 5. Slipped. 5.9 cm. M 14731.
- b*: U. Slipped. 5.4 cm. M 14992.



1438. Leg, clad in a high boot, with three tabs hanging from top. Double mould.

a: TT 18. Slipped. 5.4 cm. M 14808.

1439. Fragment of a hollow cone on top of which was a seated figure with ankles crossed; parts of feet preserved. Cone decorated with overlapping, pointed leaves in relief; each leaf has a border and a central rib. Single mould. Pl. LXXIV, 547.

a: III, 190. Slipped inside and out. 7.7 cm. M 14504.

### 3. MISCELLANEOUS

1440. Woman's bust, with arms finished off just below shoulders. Garment with V neck. Single mould. Pl. LXXIV, 548.

a: U. Unslipped. Missing: head. 3.6 cm. M 15039.

1441. Phallos. Hole cut through upper end. Handmade.

a: II, 220. Unslipped. 3.8 cm. M 15024 A.

1442. Phallos. Handmade.

a: III, Str. 32. Unslipped. Missing: upper part. 4.2 cm. M 14669.

b: TT 23, 6 ft. below surface. Unslipped. Missing: upper part. 4.2 cm. M 15586.

## XVIII. ANIMALS

### 1. HORSES

Van Buren, *Clay Fig.*, Nos. 782-783; Legrain, *T. C. Nip.*, No. 279; Cumont, *Fouilles*, I, 260, n. 1; *Dura*, II, 71; *Liv. Ann.*, 19 (1932), Pl. 67, 18; Dalman, *Neue Petra-Forsch.*, pp. 27-28; Reisner, *Samaria*, Pl. 75i; Toronto, Royal Ontario Museum, DA-21.

1443. Horse. A crude representation, similar to those in groups of horse and rider, Nos. 428-430, with a sharp ridge for mane, a thick strip of clay for tail, applied pellets of clay for eyes, and conical stumps for legs. Handmade.

a: TT 4, IV, sub, Y 2. Slipped. Missing: head and neck; three legs. 7.1 cm. M 15927.

b: TT 4, III. Slipped. Missing: muzzle; left eye; tips of legs. 6.7 cm. M 15963.

c: III, 139, below floor. Missing: head; front legs. B (reg. 11979).\*

d: III, 157. Missing: one leg. B 17098.\*

- e*: II, 240 (III ?). Unslipped. Missing: head. 7.0 cm. M 16352.  
*f*: TT 4, I (?4 ft.), F 3. Slipped. Missing: head and neck; legs. 2.7 cm. M 15959.  
*g*: S. Slipped. Missing: head; tips of legs. 6.5 cm. M 15958.  
*h*: S. Slipped. Missing: head and neck; legs. 4.8 cm. M 15924.  
*i*: TT 18. Unslipped. Missing: head and neck; legs. 4.3 cm. M 15936.  
*j*: U. Slipped. Missing: all but hind legs. 5.5 cm. M 14755.  
*k*: U. Unslipped. Missing: head; two legs. 5.5 cm. M 15939.  
*l*: U. Unslipped. Missing: head; hindquarters. 3.8 cm. M 15940.  
*m*: U. Slipped. Missing: all but hindquarters. 5.2 cm. M 15651.
1444. Horse. Of type similar to No. 1443. Surface on back of animal of the pinker tone of interior of clay, and this pinker area is bounded by a sort of ridge, as if a separately made rider had been lightly attached before firing. Handmade.
- a*: TT 4, I (?3 ft.). Slipped. Missing: muzzle; hind legs. 5.5 cm. M 15954.  
*b*: U. Slipped. Missing: head and neck; legs on left side. 4.4 cm. M 15944.  
*c*: U. Slipped. Missing: head; tips of legs; tail. 5.9 cm. M 15920.
1445. Horse. Of almost the same type as No. 1444, with addition of an incised circle for eye. Belly extended into a circular ring, as if animal had been set on top of something else. As in No. 1444, horse's back is color of interior of clay, as if it had been fired with a separately made rider in place. Handmade. Pl. LXXV, 549.
- a*: U. Slipped. 6.1 cm. M 14624.
1446. Horse's head. Of same type as No. 1443, but with pinched-up pieces of clay for ears. Handmade.
- a*: TT 4, IV, B 1. Slipped. 4.1 cm. M 15930.  
*b*: TT 4, IV, B 1. Slipped. 6.6 cm. M 15955.  
*c*: TT 4, III, A 1. Slipped. 5.4 cm. M 15978.  
*d*: TT 4, III. Unslipped. 5.5 cm. M 15933.  
*e*: III, 45. Slipped. 6.2 cm. M 14484.  
*f*: III, 141. B (reg. 9933).  
*g*: TT 4, II. Slipped. 5.3 cm. M 15925.  
*h*: II, 205. Unslipped. 4.8 cm. M 15986.  
*i*: TT 4, Ib. Unslipped. 4.1 cm. M 15935.  
*j*: S. Slipped. 3.8 cm. M 14388.  
*k*: S. B (reg. 11696).  
*l*: U. Slipped. 5.9 cm. M 14741.



1447. Head of animal. Similar to No. 1446, but with a much longer neck; probably a horse, but possibly a camel. Handmade.

a: TT 4, S. Slipped. 5.5 cm. M 14740.

1448. Horse. Simply and rather crudely modeled, with conical stumps for legs. On left side of  $\tau$  some white plaster remains, which may have served to attach a rider separately made and fired. Double mould, with legs shaped by hand and added before firing. Pl. LXXV, 550.

a: TT 4, IV (? 20 ft.), C 2. Unslipped. Missing: head and part of neck; tips of three legs. 7.4 cm. M 16085.

b: III, 18, in late filling between columns. Unslipped. Missing: hindquarters. 9.4 cm. M 14659.

c: III, 23. Missing: legs; tail. B (reg. 6939).\*

d: III, 204. Missing: head; parts of legs. B (reg. 11090).\*

e: III, Str. 36. Missing: hindquarters. B 17087.\*

f: II, 169, below floor (III ?). Missing: head. B (reg. 9365).\*

g: II, 64. Traces of lime wash, with pink coloring. Missing: head. B (reg. 5327).\*

h: II, 201. Traces of lime wash, with pink coloring. Unslipped. Missing: left foreleg; hindquarters. 9.2 cm. M 16057.

i: I, 193 (II ?). Unslipped. Missing: two legs; tip of tail. 9.9 cm. M 16440.

j: ?, 264. Missing: head and neck; legs. B (reg. 5912).\*

k: TT 4, Ib, 3. Unslipped. Missing: tips of legs. 7.5 cm. M 15957.

l: U. Traces of lime wash. Missing: head; forelegs. B (reg. 8217).\*

1449. Horse. Of type similar to No. 1448, but head is a little more carefully modeled. Double mould, with legs shaped by hand and added before firing.

a: TT 4, C 2, in cistern. Slipped. Missing: legs. 10.3 cm. T 29.98.

b: S. Slipped. Missing: head, neck, and forepart of body on left side; three legs. 8.3 cm. M 14060.

c: TT 20. Greenish buff body; unslipped. Missing: all but hindquarters. 6.5 cm. M 14832.

1450. Horse. Of same type as Nos. 1448-1449, except that there is a circular boss at top of each foreleg, presumably buckle through which saddle straps were passed; these straps, though not modeled, may originally have been indicated in paint. Double mould, with legs modeled by hand and added before firing.

a: III, 102. Slipped. Missing: tips of legs. 9.5 cm. M 14600.

b: II, 23. Missing: all but head and neck. B (reg. 9318).\*

c: II, 51. Slipped. Missing: head and part of neck; hindquarters. 6.3 cm. M 16281.

- d*: II, 60. Slipped. Missing: forelegs. 8.6 cm. M 16303.  
*e*: II, Str. 36. Slipped. Missing: tips of legs. 8.3 cm. M 14440.  
*f*: U. Slipped. Missing: all but head and neck. 9.0 cm. M 14037.

1451. Horse. Of type similar to No. 1450, with circular bosses at tops of forelegs. Across back is a roughly made saddle, into top of which a hole is cut; on it would fit, and be doweled in place, a rider such as No. 456 *d*. Double mould, with legs and saddle made by hand and added before firing. Pl. LXXV, 551.

- a*: TT 15. Slipped. Missing: nose; one leg. 9.7 cm. M 15926.

Cf. Legrain, *T. G. Nip.*, Nos. 265, 267, which are similar, though No. 267 has trappings.

1452. Horse. Of type similar to No. 1450, with addition of a saddle, which was moulded with body. Double mould, with legs shaped by hand and added before firing; on the inside a piece of clay pressed on to reinforce seam.

- a*: U. Traces of red wash. Slipped. Missing: all of right side; head, neck, and hindquarters on left side. 8.7 cm. M 15965.

1453. Right half of horse with saddlebag. Double mould; legs shaped by hand and added before firing. Pl. LXXV, 552.

- a*: III, 12. Missing: head. B 17097.\*

1454. Horse's head. Of same type as No. 1448. Double mould.

- a*: III, 38. B (reg. 7335).  
*b*: III, 39. B (reg. 7361).  
*c*: III, 45. Traces of red wash. Slipped. 5.4 cm. M 14472.  
*d*: III, 123. B 17093.\*  
*e*: III, 197. Slipped. 5.1 cm. M 14589.  
*f*: II, 40, in mud brickwork. Slipped. 6.6 cm. M 16471.  
*g*: II, 213. Slipped. 10.5 cm. M 16390.  
*h*: II, Str. 32. Slipped. 5.2 cm. M 16375.  
*i*: TT 4, I (?4 ft.), D 3. Unslipped. 3.0 cm. M 15952.  
*j*: S. Slipped. 6.1 cm. M 14643.  
*k*: S. Slipped. 4.1 cm. M 16475.  
*l*: TT 4, S. Slipped. 6.0 cm. M 15956.

1455. Horse's head. Similar to No. 1448, but more carefully worked, with parallel grooves to represent hair of mane. Double mould.

- a*: II, 146, below floor. Unslipped. 5.8 cm. M 14678.  
*b*: II, 165, below floor (III?). B (reg. 8848).  
*c*: TT 4, III (?14 ft.), C 2. Slipped. 3.5 cm. M 15985.



- d*: TT 4, II, C 6. Traces of red wash. Slipped. 3.4 cm. M 15931.  
*e*: II, Str. 36. Slipped. 5.4 cm. M 16391.  
*f*: II, Str. 36. B 17100.\*  
*g*: S. Slipped. 7.1 cm. M 16172.  
*h*: S. Slipped. 4.1 cm. M 15953.

1456. Horse's head, bridled. Of type similar to No. 1448. Double mould.

- a*: III, 36, in mud brickwork. B 17099.\*  
*b*: III, 45. B (reg. 7750).  
*c*: III, 172. Slipped. 2.5 cm. M 14605.  
*d*: TT 4, Ia. Slipped. 4.4 cm. M 15960.  
*e*: TT 31, 6 m. below surface. B 17083.\*  
*f*: S. Slipped. 6.0 cm. M 14052.

1457. Horse, standing with right leg lifted, on a low base. Lifted leg modeled in relief against a background. Double mould; closed base.

- a*: III, 38, sub (IV). Bitumen on break. Missing: back and hind legs. B 17121.\*

1458. Horse. Parallel, slanting grooves render hair of mane. Saddle, held in place by a girth and a neck strap, the latter patterned with parallel, transverse grooves. Single mould.

- a*: II, Str. 36. Slipped. Missing: head; forelegs; hindquarters. 7.2 cm. M 16388.

1459. Medallion with pony standing in profile to the left. Impression blurred. Single mould.

- a*: TT 4, I (? 2 ft.), F 2. Slipped. 6.5 cm. M 15973.

1460. Fragment of a plaque with head and neck of horse, apparently galloping; mouth open so as to show teeth. Single mould.

- a*: II, 75. B 17085.\*

1461. Fragment of a plaque with horse in profile to the right, with forelegs raised as if galloping. Part of upper edge preserved, with a raised border and two suspension holes. Single mould. Pl. LXXV, 553.

- a*: TT 4, Ia, sub, 1. Unslipped. 7.5 cm. M 15937.

1462. Fragment of a plaque with horse in profile to the right, its right foreleg raised over a large disk (or ball?). Single mould. Pl. LXXV, 554.

- a*: III, 31. Traces of red wash on disk. Unslipped. 9.0 cm. M 16329.

1463. Fragment of a plaque with horse moving to the right. Above it is an indistinguishable object. Horse has a saddlecloth, reins, and a bridle. (Part of a hunting scene?). Single mould. Pl. LXXVI, 555.

- a*: S. Slipped. 6.9 cm. M 14622.

## 2. CAMELS

Van Buren, *Clay Fig.*, Nos. 808-811 (No. 809 = Legrain, *T. C. Nip.*, Nos. 324, 322).

1464. Two-humped camel, standing. Handmade. Pl. LXXVI, 556.

a: TT 4, III, Z 100. Slipped. Missing: head and neck; legs. 5.3 cm. M 16028.

1465. Two-humped camel, lying down with legs tucked under him. A "pilgrim flask," with a circular depression in center of body and with two small handles, is suspended at his side; hole cut through mouth of flask into interior. Red paint, applied directly to clay, indicates reins, makes concentric bands on body of flask, and covers handles. Double mould. a-c may be from same mould. Pl. LXXVI, 557.

a: III, 12. Slipped. Missing: all of right side, and head and both humps on left side. 6.8 cm. M 14327.

b: TT 4, II, A 2. Slipped. Missing: head and neck; front hump. 7.1 cm. M 14887.

c: I, Str. 36. Slipped. Missing: all but left hind leg and tail. 5.4 cm. M 14825.

1466. Camel (?), lying down. Raised bands make reins and neck strap; the former decorated with four small disks, and the latter with three larger ones. Ridges slanting down from hump may be legs of a rider. Neck rather short, and ears too large for a camel. Double mould. Pl. LXXVI, 558.

a: I, Str. 36. Buff clay, covered with a pale yellowish green glaze. Missing: hump (with rider?); rear part of body. 9.3 cm. M 14583.

1467. Camel's head. Handmade.

a: II, 104, sub. B 17144.\*

1468. Camel's head and neck. Neck exaggeratedly long and finished off at lower end, where it spreads into a bell shape; shallow grooves indicate folds of flesh on neck; head quite lifelike. Hole cut through mouth into interior. The inside smeared with bitumen, which suggests that head may have been used as mouth of a vessel. Double mould. Pl. LXXVI, 559.

a: II, 197 (III?). Slipped. Missing: lower end of neck. 9.8 cm. M 16469.

b: II, 174. Slipped. 13.9 cm. M 14400.

c: ?, Burial 156, Skeleton 4. Slipped. 12.0 cm. M 16372.



1469. Camel's head and neck. Of type similar to No. 1468, but neck not hollow, and folds of flesh in neck more stylized. Incised lines used to indicate eyes and lips, and tiny holes pierced in eyes and nostrils. Double mould.

- a: II, 24, in mud brickwork. Slipped. Missing: lower end of neck. 10.3 cm. M 14315.
- b: II. Bitumen on break. Slipped. Missing: lower end of neck. 7.4 cm. M 16371.
- c: I, Str. 32. Slipped. Missing: lower end of neck. 11.3 cm. M 14515.
- d: S. Slipped. Missing: lower end of neck. 12.7 cm. M 16159.
- e: S. Slipped. Missing: tip of muzzle; lower end of neck. 8.6 cm. M 14651.

1470. Camel's head and neck, broken from a complete figurine. Rendering more naturalistic than in Nos. 1468-1469. *b* has a hole in mouth. Double mould. Pl. LXXVI, 560.

- a: TT 4, IV. Slipped. 5.4 cm. M 15941.
- b: TT 4, in reservoir, 17 ft. below surface. Slipped. 4.4 cm. T 29.100.
- c: III, 5. B 17081.\*
- d: III, 42. B 17089.\*
- e: III, 45. Slipped. 3.7 cm. M 14560.
- f: III, 82. B (reg. 8675).\*
- g: III, 204. Traces of red wash. B (reg. 11093).\*
- h: TT 4, II or III (? 12 ft.), E 3. Slipped. 4.0 cm. M 15949.
- i: II, 42, sub (III). Bitumen smeared around eye and under chin. B 17077.\*
- j: II, 65, sub. Unslipped. 3.7 cm. B (reg. 6704).
- k: II, 159, in mud brickwork. Slipped; the slip is fired reddish buff on one side and cream-colored on the other. 3.7 cm. T (reg. 10847).
- l: II, 164. Unslipped. 5.8 cm. M 16397.
- m: II, Str. 227. Slipped. 3.6 cm. M 16233.
- n: II. Unslipped. 5.5 cm. M 16381.
- o: TT 4, I (? 3 ft.), F 2. Unslipped. 2.6 cm. M 15967.
- p: S. Slipped. 4.8 cm. M 16374.
- q: S. Slipped. 4.7 cm. T 30.190.

1471. Camel's head and neck. A bit in mouth. Double mould.

- a: TT 20. Slipped. Missing: right side. 5.5 cm. M 16039.

1472. Camel's leg, finished off at top, where plaster, presumably for attaching it to body, adheres. Double mould.

- a: II, Str. 32. B 17088.\*

## 3. ELEPHANTS

Van Buren, *Clay Fig.*, No. 814 (= Legrain, *T. C. Nip.*, No. 326); this figure has traces of a rider.

1473. Elephant, standing in profile to the right, on a raised band which forms lower border of plaque. Single mould.

a: TT 4, IV, E 4. Slipped. Missing: lower right corner of plaque, including elephant's forefeet and tip of his trunk. 9.0 cm. M 16041. Waterman, *Prelim. Rep.*, Pl. 7, 15.

1474. Elephant (?). Animal very crudely modeled, with projections for ears, applied disks with a deep hole in center for eyes, and something like tusks at sides of mouth. Handmade. Pl. LXXVII, 561.

a: S. Buff body, with traces of dark blue-green glaze, which must originally have covered entire surface. Missing: trunk; tips of tusks; tips of ears; lower forelegs; hind part of body and legs. 6.5 cm. M 16024.

## 4. CATTLE

Van Buren, *Clay Fig.*, No. 820.

1475. Fragments of a rather large figurine of cow, perhaps lying down. Double mould.

a: III, 230. Traces of lime wash, with pink coloring. Unslipped. Length of head, 7.7 cm. M 15035 A.

1476. Bull, lying down in profile to left, with head turned to frontal view. Forelegs tucked under him in an unnatural way; inexplicable lump on his back; hindquarters not included in mould. Single mould; hollow. Pl. LXXVII, 562.

a: III, 34. Slipped on inside. 10.5 cm. M 16072.

1477. Bull's head. Double mould; horn of  $\epsilon$  shaped by hand and added before firing.

a: TT 4, IV, Y 99. Missing: all but top of head and the horns. Slipped. Width, 6.1 cm. M 14849.

b: III, 64. Traces of lime wash, with red coloring. Slipped. Missing: right half. 4.3 cm. M 14642.

c: II, 207. Unslipped. Missing: all but left horn and part of muzzle and top. Greatest length, 11.5 cm. M 14771.

1478. Bull's (?) head, crowned with a thick wreath with stippled surface. Double mould.

a: TT 4, Ia, 3. Slipped. 7.4 cm. M 14875.

1479. Bull's (?) leg. Large and worked to indicate hair. Double mould. Pl. LXXVII, 563.



a: TT 4, Ib, A 3. Slipped. Missing: top of leg; bottom of hoof. 18.2 cm. M 16037.

1480. Bull's (?) leg. Crudely modeled; finished off at top. Double mould. Pl. LXXVII, 564.

a: TT 4, IV, C 2. Unslipped. Missing: top of leg; foot. 7.4 cm. M 16054.

b: III, 118. Slipped. Missing: top of leg. 6.4 cm. M 14209.

c: III, 209. Slipped. Missing: upper part of leg. 6.3 cm. M 14576.

d: TT 4, II, E 5. Unslipped. Missing: top of leg. 8.7 cm. M 16044.

e: II, 81 (III ?), below foundations. Missing: upper part of leg. B 17429.\*

f: II, 205. Unslipped. 10.3 cm. M 16089.

g: TT 4, I (? ft.). Slipped. Missing: upper part of leg. 9.9 cm. M 16042.

h: TT 2. Slipped. Missing: part of top. 14.4 cm. M 16027.

i: TT 18. Unslipped. Missing: lower leg and hoof. 9.8 cm. M 14727.

j: TT 20. Unslipped. Missing: all but front of hoof. 2.9 cm. M 14806.

k: TT 23. Unslipped. Missing: lower leg and hoof. 10.3 cm. M 14981.

l: TT 24. Unslipped. Missing: top of leg. 6.9 cm. M 16050.

m: S. Unslipped. Missing: all but hoof. 3.7 cm. M 16046.

n: S. Traces of lime wash. Slipped. Missing: upper part of leg. 6.0 cm. M 16052.

o: S. Slipped. Missing: top of leg. 6.4 cm. M 14267.

p: S. Slipped. Missing: upper part of leg. 5.6 cm. M 14443.

q: S. B 17157.\*

1481. Animal's (bull's ?) horn. Double curve; hole cut through near top. Handmade. Pl. LXXVII, 565.

a: TT 4, in reservoir, 17 ft. below surface. Slipped. Length, 5.1 cm. M 16035.

1482. Animal's (bull's ?) horn. Holes cut through from side to side one above the other near the top, and at right angles to each other. Handmade.

a: II, 209, sub. Unslipped. Length, 8.4 cm. M 16138.

1483. Animal's (bull's ?) horn. Double curve; finished off at top. Handmade. Pl. LXXVII, 566.

a: TT 4, Ia, B 4. Unslipped. Missing: chips from tip and base. Length, 14.3 cm. M 16026.

- b*: TT 18. Unslipped. Missing: base. Length, 11.6 cm. M 16168.  
*c*: U. Unslipped. Length, 5.7 cm. M 14048.  
*d*: S. B (reg. 9175).\*

1484. Humped bull. Modeling summary; legs conical stumps. Double mould, with legs shaped by hand and added before firing; vent (?) hole below tail in back. Pl. LXXVII, 567.

- a*: III, between 18 and 230. Traces of lime wash, with pink coloring. Unslipped. Broken and mended. Missing: right side of head, neck, and front of body; left side of back of body. 15.2 cm. M 14279-15621.  
*b*: III, 193. Unslipped. Missing: three legs. 8.2 cm. M 14854.  
*c*: II, 118, sub. B 17094.\*  
*d*: II, 224, below floor. Lumps of plaster adhere to one of forelegs and in front of and behind hump. Missing: tips of legs. B (reg. 8591).\*  
*e*: II, 164. Traces of lime wash, with pink coloring. Unslipped. Missing: legs; hindquarters. 8.6 cm. M 16328.  
*f*: II, 231. Missing: three legs. B (reg. 11919).\*  
*g*: II, Str. 10. Slipped. Missing: muzzle, front of neck and forelegs; hind legs. 5.2 cm. M 16386.

1485. Humped bull (?). Body extended down between the legs into a sort of hollow column, as on the horse, No. 1445. Hole at each side of front of neck. Double mould.

- a*: II, 205. Greenish body; unslipped. Missing: head and part of neck; legs; base of hollow column. 6.8 cm. M 16023.

1486. Head of humped bull (?). Double mould.

- a*: TT 4, III, sub, B 2. Unslipped. 7.3 cm. M 15945.  
*b*: III, 17. Slipped. Missing: right half. 10.8 cm. M 14259.  
*c*: II, 42, sub. Slipped. 10.0 cm. M 14676.  
*d*: U. Greenish buff body; unslipped. 5.8 cm. M 16306.  
*e*: U. Unslipped. 4.0 cm. M 15797.

## 5. SHEEP

*Dura*, II, 71.

1487. Sheep, lying down on a low base, added after moulding. Collar. Wool rendered by short, incised lines. Double mould. Pl. LXXVII, 568.

- a*: U. Bitumen smeared on left side of base. Slipped. 3.2 cm. M 15966.



1488. Fragment of a plaque with sheep or lamb advancing to the right, with head lowered. Single mould.  
*a*: TT 4, S. Slipped. Greatest length, 4.5 cm. M 15974.
1489. Fragments of bodies of sheep. *b* very large. Double mould; *b* made without legs.  
*a*: III, 151. B (reg. 10212).  
*b*: II, 69, in mud brickwork. B (reg. 11134).\*
1490. Sheep's head. Double mould.  
*a*: III, 38. B 17084.\*  
*b*: III, 134. Slipped. 4.1 cm. M 14439.  
*c*: III, 190. B 17080.\*
1491. Ram. Crudely modeled, with a lumpy muzzle and no indication of surface detail save for curl of horns; legs conical stumps. Double mould.  
*a*: II, 98, in mud brickwork. Slipped. Missing: tips of horns; legs. 6.4 cm. M 16411.
1492. Ram. Wool represented in a stylized manner by circular bosses of varying sizes. Double mould, with legs shaped by hand and added before firing.  
*a*: III, Str. 10. Unslipped. Missing: legs; greater part of body. 6.9 cm. M 14456.
1493. Ram. Wool rendered by circular depressions. A sort of saddle on the back, with a circular hole in center; hole now filled with coarse white plaster, probably used to affix a rider. Double mould, with legs shaped by hand and added before firing. Pl. LXXVII, 569.  
*a*: III, 111. Bitumen on break on left foreleg. Traces of lime wash. Unslipped. Missing: tips of legs. 4.7 cm. M 14251.
1494. Ram. Modeling summary, and forelegs not differentiated but represented as a solid slab. Double mould (?). Pl. LXXVIII, 570.  
*a*: S. Buff clay, covered with a pale bluish glaze, now crazed and lusterless. Missing: hindquarters. 4.4 cm. M 14122.
1495. Ram's head. Modeling summary. Handmade (?). Pl. LXXVIII, 571.  
*a*: II, 65. Buff body, covered with a pale grayish green glaze, now crazed. 4.0 cm. M 14085.
1496. Ram's head. Handmade.  
*a*: III, 45. B 17138.\*  
*b*: I, 151, in well. B (reg. 10089).\*

1497. Ram's head. Large and quite carefully modeled. Double mould. Pl. LXXVIII, 572.

*a*: I, 51. Slipped. Missing: left side of head; muzzle. 5.6 cm. B (reg. 5278).

1498. Ram's head. Grooved lines render hair on neck. Double mould.

*a*: II, 30. Slipped. 6.7 cm. B (reg. 4395).

1499. Ram's head. Double mould.

*a*: III, 38, sub (IV). B 17141.\*

*b*: III, 129. Traces of lime wash, with pink coloring. B 17142.\*

*c*: III, 146. Unslipped. 6.7 cm. M 14479.

*d*: III, 193. B (reg. 11462).\*

*e*: III, 198. Slipped. 5.1 cm. M 14570.

*f*: III, 224. Traces of lime wash, with red coloring. Unslipped. 2.2 cm. M 14452.

*g*: III, Str. 36. Slipped. 4.5 cm. M 14586.

*h*: TT 4, II, sub, B 3. Slipped. 6.8 cm. M 15987.

*i*: II, 240 (III?). Traces of lime wash. Slipped. 4.6 cm. M 16301.

*j*: II, 161, sub. Traces of lime wash, with red coloring. Unslipped. 5.9 cm. M 16439.

*k*: II, 111. Slipped. 4.7 cm. M 16310.

*l*: II, 146. B 17086.\*

*m*: II, 227. B 17156.\*

*n*: II, Str. 32. Slipped. 5.4 cm. M 14470.

*o*: II, Str. 32. B 17155.\*

*p*: II, Str. 32. Slipped. 5.0 cm. M 16461.

*q*: TT 4, Ia. Slipped. 3.2 cm. M 15904.

*r*: I, 92. Slipped. 7.9 cm. M 16429.

*s*: TT 16, 4 ft. below surface. Slipped. 7.6 cm. M 15928.

*t*: U. Unslipped. 2.0 cm. M 16092.

1500. Mould for right side of ram's head. A cast made from mould shows very low relief; details more obscure than photograph indicates. Sides of mould nearly straight. Pl. LXXVIII, 573.

*a*: II, 135. Buff body, slipped on outside of mould and glazed on inside; glaze pale yellowish green, with some small spots of bluish green; on one side it ran over onto outside of mould. Length, 16.9 cm. T (reg. 5426).

1501. Pair of rams' heads, addorsed. Below combined neck they spread into a cone with a patterned surface. Between heads, on top, a hole is cut through to interior. Double mould. Pl. LXXVIII, 574.



- a*: III, 118. Missing: bottom of cone. B (reg. 9364).\*
- b*: TT 4, Ia, D 7. Slipped. Missing: bottom of cone. 5.5 cm. M 14874.
- c*: TT 15. Slipped. Missing: bottom of cone. 3.6 cm. M 15976.
- d*: TT 18. Traces of red wash. Slipped. Missing: bottom of cone. 4.0 cm. M 15988.

## 6. GOATS

1502. Goat (?). Animal has large, thick horns. Handmade, each side separately, and joined before firing.
- a*: S. Slipped. Missing: muzzle; left horn; legs; tail. 6.8 cm. M 15968.
1503. Goat's head. Neck arched and head pulled back against it as if animal had been standing erect. Between horns, which are modeled in relief against it, is a sort of kalathos, square in section but slanting backward, with a slight moulding at top, and a depression, now filled with white plaster, in upper face. Double mould.
- a*: II, 86. Slipped. 7.5 cm. M 16401.
1504. Goat's head. Apparently animal stood erect, and he may have been playing on double flutes. Low kalathos between horns, with a circular depression, in which are traces of white plaster, in upper face. Double mould.
- a*: TT 4, Ib, E 6. Slipped. 4.6 cm. M 14841.
1505. Fragment of a plaque with animal, possibly goat, suckling its young. Mother in profile to the left; only head of young animal preserved, in profile to the right, stretched up to reach teat. Single mould.
- a*: S. Slipped. 6.4 cm. M 15972.

## 7. DOGS

1506. Dog, standing. Tail recurved into a complete circle, with a hole in center; grooved lines suggest hair above and below collar. Double mould, with legs shaped by hand and added before firing. Pl. LXXVIII, 575.
- a*: TT 4, Ia, H 3. Unslipped. Missing: legs. 5.8 cm. M 16025.
1507. Dog, standing on a pedestal. Tail curled over back, and hair shaggy. Double mould.
- a*: II, 54, in mud brickwork (III ?). B 17090.\*
- b*: I, 218, in mud brickwork. Slipped. Missing: legs; back half. 3.7 cm. M 16499.

1508. Dog, standing. Collar. Double mould.

a: I, 34, sub (II). Missing: legs. B 17159.\*

1509. Dog (?), standing. Crudely modeled. Handmade. Pl. LXXVIII, 576.

a: II, 234, sub. Missing: legs. B (reg. 6864).\*

b: I, Str. 10. Unslipped. Missing: tips of ears; tips of legs. 2.1 cm. M 15025 A.

c: U. B (reg. 10411).\*

1510. Dog, lying down in profile to the left, with head stretched up and tail erect, with tip recurved. Grooved lines, apparently added after casting, suggest hair, which falls in a heavy ruff around neck. Single mould. Pl. LXXVIII, 577.

a: III, 179. Unslipped. 2.5 cm. M 14655.

1511. Dog, lying down with tail curled around back of its right hind leg. A slight attempt made to indicate ribs. Double mould.

a: III, 24. Slipped. Missing: head; part of left foreleg. 1.9 cm. M 16063.

1512. Fragment of a plaque with dog (?) walking to the right, head turned back to forefoot of a horse (?) above its back. (Fragment of a hunting scene ?) Raised border on lower edge of plaque. Single mould. Pl. LXXVIII, 578.

a: U. Slipped. 5.1 cm. M 16051.

#### 8. LIONS

Van Buren, *Clay Fig.*, No. 734 (= Legrain, *T. C. Nip.*, No. 315).

1513. Lion, standing with tail curled around above right hind leg. On right side of figure, where clay failed to take impression of mould, eye and the hair of mane and body were indicated by grooved lines. Double mould, with forelegs shaped by hand and added before firing and back of body finished off without hind legs. Double mould. Pl. LXXVIII, 579.

a: I, Str. 36. Slipped. Missing: right foreleg. 5.8 cm. M 14039.

1514. Lion, standing with head turned to his right. Body small and emaciated, and ribs indicated. Double mould, with forelegs shaped by hand and added before firing and back of body finished off without hind legs.

a: III, 188. Gray body, darker on surface and apparently vitrified on back half. Missing: left foreleg. 5.8 cm. M 14643.



1515. Lion's head and shoulder, with right foreleg. Double mould.

a: I, 130. B 17134.\*

1516. Lion, in a semicouchant position, with forelegs raised, apparently holding some broad, flat object between them. Modeling summary, and impression faint. Double mould. a-d may be from same mould. Pl. LXXIX, 580.

a: TT 4, III. Slipped. Missing: forepaws; hind paws. Length, 6.5 cm. M 16011.

b: TT 4, II. Slipped. Missing: forelegs; rear half of body. Length, 5.4 cm. M 16012.

c: TT 4, Ia, A 1. Slipped. Missing: forelegs; hind part of body and legs. Length, 5.1 cm. M 14718.

d: S. Slipped. Missing: hind legs. Length, 6.4 cm. M 16034.

1517. Fragment of a plaque with lion in profile to the right, head regardant. Lower right corner of plaque preserved, with a border of two narrow, raised bands. Single mould. Pl. LXXIX, 581.

a: II, 117, in mud brickwork. Slipped. 7.0 cm. M 14486.

1518. Lion's head. Double mould.

a: II, 165 (III?). Traces of lime wash, with yellow coloring. Unslipped. 5.2 cm. M 16093.

1519. Lion's head. Double mould; back not worked. a and b may be from same mould.

a: I, Str. 32. Slipped. 4.8 cm. M 16320.

b: S. Slipped. 2.8 cm. M 14657.

#### 9. BOARS

Van Buren, *Clay Fig.*, No. 887; Cumont, *Fouilles*, I, 260, n. 1.

1520. Boar's head. Double mould.

a: S. Slipped. Missing: snout. 5.1 cm. M 15927.

1521. Fragment of a plaque with boar's head in profile to the left. Single mould.

a: U. Traces of red wash. Unslipped. 4.0 cm. M 15982.

1522. Mould for front half of boar's head. When a cast was made, it was found that snout was so deeply undercut that removal from mould was very difficult. Pl. LXXIX, 582.

a: I, 61. Yellowish buff body, fired gray around edges and glazed within; glaze varies from a clear, medium bluish green to a pale

grayish green, and to a pale grayish buff on exterior of mould, where it had been carried over edges and had run across back. Broken into many pieces and mended. Length, 18.5 cm. T (reg. 3804).

## 10. STAGS

1523. Mould for front half of stag's head. When a cast was made, it was found that muzzle was so deeply undercut that removal from mould was difficult. Pl. LXXIX, 583-584.

a: S. Reddish buff body, glazed inside; glaze, now crazed, a pale grayish green. The outside of mould pared with some instrument. Broken off at lower edge. 11.7 cm. M 14016.

1524. Head of stag with branched horns. Branchings pinched-out pieces of clay. Handmade. Pl. LXXIX, 585.

a: II, 186. Slipped. 6.4 cm. M 16148.

1525. Head of stag with horns which are modeled in relief against a background. Finished off at base of neck. Single mould. Pl. LXXIX, 585.

a: TT 20. Slipped. 5.9 cm. M 14019.

## 11. FROGS

1526. Frog, with legs outspread. A hollow underneath, perhaps to allow animal to balance on rim of a jar. Handmade. Pl. LXXX, 586.

a: III, 145, in mud brickwork. B 17139.\*

1527. Mould for frog (?). Pl. LXXX, 587.

a: II, 133, sub. Glazed inside. B 17091.\*

## 12. APES

Van Buren, *Clay Fig.*, Nos. 901, 904-907; Pillet, *Exp.*, fig. XXV; *Apollo*, 13 (1931), 94, lower right.

1528. Ape, seated with knees drawn up under its chin, left hand on knee and right arm at side. Tongue relief.

a: TT 4, IV, A 1. Slipped. 4.9 cm. M 15874.

b: II, 146, sub. Slipped. 6.1 cm. M 16543.

1529. Ape, seated with knees drawn up and hands on knees. Thick wreath, bound in front; cloak draped over his right shoulder; possibly a long-sleeved tunic. Vertical hole cut from between knees to bottom. Double mould. Pl. LXXX, 588.

a: II, 128. Slipped. Missing: bottom. 3.7 cm. M 16169.



1530. Ape, seated with bowed back leaning against something, and left arm bent. Thick wreath with stippled surface. Short, curving, incised lines render hair on body. Double mould.

a: S. Slipped. Missing: right half of body and jaw; left hand and leg. 5.7 cm. M 16158.

1531. Upper part of an ape, holding a circular disk against its chest, with head of a smaller animal thrust between its lowered right arm and body. It appears to be wearing a long-sleeved tunic, with transverse folds over arms. Single mould. Pl. LXXX, 589.

a: III. Unslipped. Missing: right hand; below waistline. 7.0 cm. M 14308.

1532. Ape with nude boy. Ape sits, and child stands at its right, with right arm at his side and left arm reaching up to grasp circular object which ape holds under its chin with its left hand. Child has short hair, a chubby face, and horizontal creases in flesh of neck. Single mould.

a: TT 4, IV, D 5. Slipped. Missing: ape's feet and legs below knees; surface of boy's abdomen and forehead and his legs. 8.2 cm. M 16088. Waterman, *Prelim. Rep.*, Pl. 7, 12.

1533. Lower part of apelike figure, seated on a low base with knees apart, resting its elbows on its knees and holding an animal's head or a mask. Single mould.

a: TT 4, IV, 3. Slipped. Missing: head; right arm; left upper arm; body. 7.6 cm. M 14930.

1534. Ape with a jar on his head. Left hand raised to support vessel (same shape as that in No. 725). Double mould.

a: TT 15, 15 ft. below surface. Slipped. Missing: right arm; below bust. 4.6 cm. M 16029.

1535. Ape, similar to the castanet player, No. 575. Arms bent, and mouth open, with protruding, disklike tongue. Double mould.

a: II, 118, sub. Unslipped. Missing: below head in front; below waistline in back. 7.2 cm. M 14030.

1536. Head and shoulders of ape (sitting with arms clasped around knees?), wearing a V-necked tunic. Double mould.

a: II, 115, in mud brickwork. B 17102.\*

b: H or III. B 17107.\*

1537. Ape, riding on back of bird (goose?) and carrying a long object (club?) in his right hand. Thick wreath. Double mould. Pl. LXXX, 590.

a: III, 81. B 27906.\*

1538. Ape's head. Thick wreath. Single mould.  
*a*: TT 4, Ia, C 1. Slipped. 4.7 cm. M 15397.
1539. Ape's head, with open mouth. Vertical scorings indicate hair on back of neck. Double mould.  
*a*: III, 102. Unslipped. 5.5 cm. M 14629.
1540. Ape's head. Modeling careless. Double mould.  
*a*: III, 178. Slipped. Missing: back half. 4.1 cm. T (reg. 11354).  
*b*: II, 60, sub. Traces of lime wash, with red coloring. Unslipped. 5.5 cm. M 16338.
1541. Ape's head. Rather carelessly modeled. Double mould. Pl. LXXX, 591.  
*a*: III, 60. Traces of lime wash, with red coloring. Slipped. 2.7 cm. M 14478.  
*b*: III, 200. Slipped. 5.0 cm. M 14438.  
*c*: TT 4, C 2. Slipped. 1.7 cm. M 15932.  
*d*: S. Traces of lime wash. Unslipped. 2.6 cm. M 14653.  
*e*: TT 15, 7 ft. below surface. Unslipped. 3.4 cm. T 30.195.  
*f*: U. Slipped. 5.3 cm. M 16032.  
*g*: U. Slipped. 2.8 cm. M 14619.
1542. Ape's head. More carefully modeled than Nos. 1540-1541. Double mould. Pl. LXXX, 591.  
*a*: II, 22. Traces of lime wash, with pink coloring. Slipped. Missing: back half. 4.4 cm. M 14319.  
*b*: II, 117, in mud brickwork. Slipped. 4.5 cm. T (reg. 11395).  
*c*: I, 56. Traces of lime wash, with pink coloring. Slipped. 4.9 cm. M 16167.
1543. Ape's head. Double mould.  
*a*: III, 174. Traces of lime wash. B (reg. 11108).  
*b*: III, Burial 172, below Skeleton 12-13. Traces of lime wash. B 17178.\*  
*c*: III, Str. 36. B 17176.\*  
*d*: II, 69, sub (III). B 17177.\*  
*e*: I, 199 (II?). Traces of lime wash. B 17011.\*

## 13. MISCELLANEOUS

1544. Head of fox. Double mould. Pl. LXXX, 592.  
*a*: II, 96. Unslipped. 3.3 cm. M 16073.
1545. Rabbit's head. Single mould; hollow.  
*a*: III, 45. Missing: ears. B 17079.\*



1546. Fragmentary relief showing animals lying on a couch. Couch, which has legs and a mattress, rests on a low base; one of animals in profile to the right, with legs hanging over edge, foreleg extending over hind leg of another animal. Underneath couch, at broken right edge of relief, is an indistinguishable object. Single mould. Pl. LXXX, 593.  
a: I, Str. 227. Unslipped. 8.4 cm. T (reg. 3666).

## 14. BIRDS

Van Buren, *Clay Fig.*, Nos. 914, 921 (No. 914 = Legrain, *T. C. Nip.*, Nos. 333-334, 338-339); Legrain, *T. C. Nip.*, No. 342; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1933, Nr. 5, Pl. 19c.

1547. Cock. Modeling summary; body merges into a spreading base. Double mould.  
a: U. Slipped. Missing: tip of tail; base. 6.1 cm. T 29.97.
1548. Cock. More carefully modeled than No. 1547. Double mould. Pl. LXXX, 594.  
a: III, 16. Red wash on eye, comb, wattles, and bill. Slipped. Missing: legs and lower part of body; tail. 7.6 cm. M 16154.
1549. Cock. Bird stands on a high, square base, on which legs are modeled in relief. Double mould.  
a: II, 191, below floor. Traces of lime wash. Slipped. Missing: head; part of base. 7.6 cm. M 14118.
1550. Cock, standing on a base. Double mould.  
a: III, 39, sub (IV). Traces of red wash on comb and wattle. B 17125.\*  
b: III, 104. Missing: one side. B 17152.\*  
c: II, 164, sub. Missing: head; part of tail. B 17124.\*  
d: TT 31, 3 m. below surface. Missing: tail. B 17123.\*
1551. Cock. Body finished off without legs. Double mould; closed base.  
a: II, 67. Slipped. Missing: head. 3.7 cm. M 15680.
1552. Fragment of a plaque with cock in profile to the right, moving forward (fighting?). Part of left edge of plaque preserved, with a raised border. Single mould.  
a: TT 4, II, sub, 3. Unslipped. 4.1 cm. M 16004.
1553. Cock's head. Quite carefully modeled. Double mould.  
a: III, 132. Traces of lime wash, with red coloring on comb and wattles. Slipped. 4.5 cm. M 14212.  
b: II, 247, below floor. Traces of lime wash. Unslipped. 2.6 cm. M 14469.

- c*: II, Str. 32. Traces of red wash. Slipped. 4.8 cm. M 16101.  
*d*: TT 4, S, A 5. Traces of red wash on wattles and comb. Slipped. 7.6 cm. M 15998.  
*e*: S. Slipped. 4.1 cm. M 14029.  
*f*: S. Unslipped. 4.1 cm. M 16013.  
*g*: S. Unslipped. 6.0 cm. M 14485.
1554. Cock's head. Double mould.
- a*: III, 2. B 17146.\*  
*b*: III, 14. Traces of lime wash, with red coloring. B 17122.\*  
*c*: III, 111. B 17079.\*  
*d*: S. B 17151.\*
1555. Cock's foot. Single mould.
- a*: S. Slipped. Length, 3.7 cm. M 16002.
1556. Hen (?). Individual feathers carefully worked. Double mould.
- a*: TT 4, Ia, C 1. Slipped. Missing: all but head, neck, and a little of left side of body. 9.0 cm. M 16000.
1557. Dove. It stands on a high, cylindrical base with a spreading bottom, on which legs are not indicated. Incised lines mark off wings. Hand-made.
- a*: TT 4, IV, X 1. Slipped. Length, 8.2 cm. M 15997.  
*b*: III, 34. Slipped. Missing: base and adjacent part of body. Length, 12.8 cm. M 14554.  
*c*: TT 4, II, C 6. Slipped. Missing: head and neck; base. Length, 9.2 cm. M 14716.
1558. Dove. It stands on a shallow ring base, against which legs are modeled in low relief. Double mould; open base.
- a*: TT 4, Ia or b (?5 ft.). Slipped. 6.9 cm. M 16165.
1559. Dove, standing on a base. Double mould; open base.
- a*: III, 4, sub (IV). Missing: part of one wing. B 17148.\*  
*b*: III, 203. Missing: head. B (reg. 10903).  
*c*: III, 207. B 17112.\*  
*d*: U. B 17126.\*
1560. Dove. It rests on a ring base, on which legs and feet are not indicated except in *b* and *c*. More of an attempt made to show wing feathers than in No. 1557. Double mould; open base, except *c*, which is closed. Small, round hole on back of *a* and on breast of *c*.
- a*: III, 18. Missing: head. B 17135.\*  
*b*: III, 172. Slipped. Missing: head and neck. 4.2 cm. M 14200.



- c*: II, 58, sub. Slipped. Missing: head and part of neck; tail; parts of base. 5.2 cm. M 16414.  
*d*: TT 4, II, C 2. Slipped. Missing: head and part of neck. 5.5 cm. M 16009.  
*e*: TT 4, Ia, A 4. Slipped. Missing: head and part of neck. 6.1 cm. M 15992.  
*f*: TT 15, 3 ft. below surface. Slipped. Missing: head and neck. 5.6 cm. M 15995.  
*g*: TT 15. Slipped. Missing: head and part of neck. 7.5 cm. M 16005.  
*h*: PP 4, 2 m. below surface. Slipped. Missing: head. 7.0 cm. M 16350.
1561. Dove. Legs of *b* tucked up under body; *a* and *c* made without legs. Wing feathers indicated by grooved lines. Double mould. Small, round hole in bottom of *c*.  
*a*: III, 102. Slipped. Missing: head and neck. 2.8 cm. M 14654.  
*b*: II, 96. Unslipped. Missing: head and neck. 4.9 cm. M 14031.  
*c*: II, Str. 32. Unslipped. Missing: head. 4.1 cm. M 16215.
1562. Duck (?), with wings and tail spread. It stands on a hollow, cylindrical base. Handmade; hole in breast.  
*a*: II, 229, sub. B 17111.\*
1563. Duck (?), with head turned to its right, finished off without legs. Wing feathers indicated by grooved lines, and eyes are raised dots. Double mould.  
*a*: II, 37. Traces of lime wash, with dark red coloring. Unslipped. Missing: tail. 7.5 cm. M 16383.
1564. Duck (?). It stands on a low, ring base, on which legs are modeled in relief. Double mould; open base. Pl. LXXXI, 595.  
*a*: U. Unslipped. 7.5 cm. T 30.152.
1565. Duck. Similar to No. 1564, but somewhat more carefully modeled, with wing feathers indicated by grooved lines. Double mould.  
*a*: III, 6. Slipped. Missing: all but head, neck, and a little of top of right wing. 6.3 cm. M 16100.
1566. Fragment of a plaque with duck in profile to left. Plaque had a raised border around edge, with extended corners. Single mould.  
*a*: III, 191. Traces of lime wash. B 17147.\*
1567. Duck's head. Neck long and curving. Double mould.  
*a*: III, 135. Slipped. 5.7 cm. M 14562.  
*b*: II, 209. Unslipped. 5.2 cm. M 16149.

- c: II, 224. Slipped. 4.4 cm. M 14480.  
 d: S. Slipped. 5.5 cm. M 14663.  
 e: U. Unslipped. 4.3 cm. T 30.153.

1568. Duck's head. Double mould.

- a: III, 14. B 17153.\*  
 b: II, 7, below floor. Traces of lime wash. B (reg. 10210).  
 c: S. B 17150.\*

1569. Duck's head. Modeled with unusual care. Double mould.  
 Pl. LXXXI, 596.

- a: TT 4, Ia, A 2. Unslipped. 4.8 cm. M 15990.  
 b: TT 4, Ia, B 6. Traces of red wash around bill. Slipped. 4.4 cm.  
 T 30.151.  
 c: S. Slipped. 4.6 cm. M 14068.

1570. Duck's (?) head, with neck outstretched. Grooved lines mark off root of bill and the eyes; surface of neck covered with tiny dents. Double mould.

- a: III, 61. Unslipped. Length, 4.9 cm. M 14617.

1571. Eagle, standing on a square plinth, with wings outspread. Double mould. Pl. LXXXI, 597.

- a: III, 118. Missing: tips of wings. B 17149.\*  
 b: II, 140. Unslipped. Missing: right wing; feet and base. 5.1 cm.  
 M 16491.

1572. Eagle's (or hawk's ?) head. Double mould.

- a: TT 4, III (? 15 ft.), C 2. Unslipped. 7.5 cm. M 16007.  
 b: II, 133. B 17095.\*  
 c: S. B 17127.\*

1573. Siren, with outspread wings, on a low base. Single mould.

- a: TT 4, Ib, 3. Slipped. Broken off above siren's head. 5.0 cm.  
 M 16030.

#### 15. FISH

1574. Fish. Scales rendered by rows of zigzagging, incised lines, applied after removal from mould. Double mould; hole in mouth. Pl. LXXXI, 598.

- a: III, 225. Slipped. 6.9 cm. M 14845.  
 b: II, 89. B 17110.\*



## XIX. MISCELLANEOUS

1575. Wreath with stippled surface, bound at front and sides. Hand-made. Pl. LXXXI, 599.  
*a*: II, 221. Slipped. Missing: one end. Length, 5.5 cm. M 14550.  
 Cf. Van Buren, *Clay Fig.*, No. 1127.
1576. Front of thick wreath with stippled surface, from which rise disk and horns of Hathor. Single mould.  
*a*: II, 74 (III ?), below floor. Unslipped. 6.5 cm. M 14638 A.
1577. Fragment of model of Gaulish shield with central rib but no border. Single mould.  
*a*: III, 135. Traces of lime wash, with red coloring. Slipped. 8.0 cm. M 14340.
1578. Fragment of model of Gaulish shield with ridged border and longitudinal rib. Single mould.  
*a*: III, Str. 10. Traces of green coloring within border. Slipped. 5.3 cm. M 14390.
1579. Model of Gaulish shield with ridged border, longitudinal rib, and an oval boss, from which spring, laterally, heart-shaped pieces. Single mould. Pl. LXXXI, 600.  
*a*: III, 39, sub. A fragment. Slipped. 4.7 cm. M 15863.  
*b*: III, 60. B 17132.\*
1580. Fragment of model of Gaulish shield, including central part, with scrolls springing from each side of boss. On back a strip of clay added to form arm strap. Single mould.  
*a*: TT 4, U. Slipped. 5.3 cm. M 14746.
1581. Model of round shield with sunken border and small, round boss, from which radiate, at right angles, four narrow, raised bands. Single mould. Pl. LXXXI, 601.  
*a*: III, 174. Plaster on back. Unslipped. Diam., 4.3 cm. M 15026 A.
1582. Model of basket holding fruit. Basket flares toward top and has a broad base with a band above it, and another band halfway up; surface covered with tightly grooved cross-hatching to represent wickerwork. Filled with grapes and some round fruit. Double mould. Pl. LXXXII, 602.  
*a*: III, 13. Slipped. 5.5 cm. M 15027 A.  
*b*: S. B (reg. 11138).\*

1583. Model of empty basket, similar to No. 1582. Double mould. Pl. LXXXII, 603.  
*a*: III, 136. Slipped. 2.7 cm. M 15028 A.  
*b*: II, 193. Slipped. 2.8 cm. M 16361.  
*c*: S. Slipped. Missing: part of top. 2.8 cm. M 15030 A.
1584. Medallion with fruit in relief. Plaque has a border decorated with diagonal scorings and, on *b*, a pedestal on under side. It holds bunches of grapes, pomegranates (?), smaller round fruits, and, on *a*, a fish (?). Single mould. Pl. LXXXII, 604.  
*a*: II, 211-212. Slipped. Diam., 4.1 cm. M 15031 A.  
*b*: II, 241 (III ?). B 17823.\*
1585. Medallion with fruits, similar to No. 1584, but with a simple grooved border. It holds a bunch of grapes, two pomegranates (?), and two fish (?). Single mould. *a* and *b* are from same mould. Pl. LXXXII, 605.  
*a*: III, 236. Slipped. Diam., 4.4 cm. M 15032 A.  
*b*: TT 4, II, sub. 5. Slipped. Diam., 4.5 cm. M 14872.
1586. Medallion with fish in relief. Two concentric grooves make border. Single mould. Pl. LXXXII, 606.  
*a*: II, 203. Slipped. Diam., 3.5 cm. M 15033 A.
1587. Pomegranate (?). Double mould; *a* has a small hole at bottom. Pl. LXXXII, 607.  
*a*: TT 4, III or IV (? 17 ft.), C 2. Pale greenish buff body; slipped. 4.5 cm. M 15034 A.  
*b*: S. Unslipped. 4.2 cm. M 15887.  
*c*: S. Slipped. 3.8 cm. M 14318.
1588. Boat. Flat-bottomed; one end curves up higher than the other. *a* and *d* have pull holes in bow.  
*a*: TT 4, III, E 6. Slipped. Missing: stern. Length, 9.3 cm. M 15035 A.  
*b*: TT 4, III, 14. Unslipped. Missing: bow. Length, 4.5 cm. M 15036 A.  
*c*: II, 18, in drain from II. Unslipped. Length, 15.3 cm. M 15037 A.  
*d*: III, Grave 191, under skull of Skeleton 5. Slipped. Missing: top of bow and of stern. Length, 9.3 cm. M 15038 A.
- For boats cf. Van Buren, *Clay Fig.*, No. 1283; Koldewey, *Wied. Bab.*, 2d ed., p. 252, figs. 176-177.



1589. Boat, similar to No. 1588, but with a raised band running around base and gunwales. Double mould. Pl. LXXXII, 608.

a: II, Str. 32. Unslipped. Missing: bow. Length, 9.8 cm.  
M 15684.

1590. Boat, similar to No. 1588, but with two cross-walls dividing length evenly into thirds. Double mould; a pull hole in bow.

a: II, 36. Unslipped. Missing: stern. Length, 12.3 cm.  
M 15039 A.

## B. BONE FIGURINES

### I. TYPES REPRESENTING OR RELATED TO THE ORIENTAL MOTHER GODDESS

#### 1. NUDE WOMEN WITH HANDS ON BREASTS

See also the terracotta figurines, Nos. 3-20.

Legrain, *Mus. Journ.*, 19 (1928), 208, figs. 11-12; Jordan, *Uruk-Warka*, Pl. 84h; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 2, Pl. 30b; Allotte de la Fuyé, *Mem. Miss. Sus.*, XXV, 220, fig. 65, 3-5; Harvard, Semitic Museum, 2141 and an unnumbered example.

1591. Nude woman standing with hands placed just below her breasts, on a low base. Modeling summary; arms, and particularly forearms, too short, and hands inaccurately carved; on *b* breasts not indicated; kneecaps suggested; deep grooves around neck and down center of concave back. Divisions between legs and between arms and body marked off by grooves. Pl. LXXXIII, 609-610.

*a*: II, 130. Missing: head. 9.9 cm. T (reg. 9100).

*b*: I, Str. 36. Missing: head. 8.3 cm. C 32.549.

For a similar rendering of the figure cf. *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, Nr. 2, Pl. 30, W 14733a.

1592. Nude woman standing with hands on her breasts. Arms disproportionately short, and forearms and hands rendered by slanting grooves. Grooves mark division between legs, the kneecaps, the groin, and creases at bottom of abdomen and around neck. Hair arranged in a topknot, conical or rounded, covered with slanting or cross-hatched grooves on front. Concave backs of figures plain except for grooves marking spinal column, division between legs, crease below buttocks, and, in case of *c*, division between arms and the body. Pl. LXXXIII, 611-612.

*a*: II, 97. Traces of pink coloring. Missing: feet and ankles. 11.6 cm. T (reg. 5178).

*b*: I, 33 (II?). 11.6 cm. B (reg. 3946).

*c*: I, 33 (II?). 10.0 cm. T (reg. 3945).

*d*: I, 33 (II?). 11.4 cm. T (reg. 3947).

For the same type cf. Legrain, *Mus. Journ.*, 19 (1928), 208, fig. 11; Allotte de la Fuyé, *Mem. Miss. Sus.*, XXV, 220, fig. 65, 3-5. Two fragments from the Wuswas Temple at Warka are from figurines of this type or that of Nos. 1596-1602 (Jordan, *Uruk-Warka*, Pl. 84h).



1593. Nude woman standing with hands on her breasts. Of same type as No. 1592, but head is missing from every example.

a: II, 112. Bone gray. Missing: head; legs below knees. 5.9 cm. T (reg. 4286).

b: I, 213. Missing: head. B 17539.\*

c: TT 31, 150 cm. below surface. Missing: head; part of left arm; feet. B 17997.\*

1594. Nude woman (?) standing with hands on her breasts. Headdress three-pointed, like that of Nos. 1636, 1639, and 1641. Rendering of figure like that of Nos. 1592-1593. Though figure may be hermaphroditic, it is more likely that artist was attempting to emphasize female triangle and vulva (cf. No. 1603, and p. 43). Pl. LXXXIII, 613.

a: I, 259 (II). Bone black. 8.9 cm. B (reg. 4251).

For the headdress cf. Legrain, *Mus. Journ.*, 19 (1928), 210, figs. 13, 16. A similar figure from Warka is called "einen Hermaphroditen" by Heinrich (*Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 2, Pl. 30, W 14733b, and p. 31).

1595. Nude woman standing with hands on her breasts. Figure highly stylized and may be regarded as a type transitional from Nos. 1592-1594 to Nos. 1622-1635. Outlines of body geometrized; feet have become two stumps decorated with slanting grooves; arms rendered as in Nos. 1592-1594, and grooves in lower abdomen and outlining groin remain, but navel has become a smaller hole which looks as if it had been cut with a punch; division between legs not indicated, but a cross between mutually concave lines denotes kneecaps; a similar cross between lines is placed on backs of thighs. Hair dressed in a small, high topknot and covered with slanting grooves in front and cross-hatched ones behind. Features not carved, but may originally have been painted. Pl. LXXXIII, 614.

a: I, 208. 11.4 cm. T (reg. 4390).

## 2. NUDE WOMEN WITH ARTICULATED ARMS

See also the terracotta, alabaster, and marble figurines, Nos. 107-108, 1646-1648.

Legrain, *Mus. Journ.*, 19 (1928), 208, fig. 10 (= Elderkin, *A. J. A.*, 34 [1930], 474, fig. 26); Koldewey, *Bab. und Bor.*, fig. 85; *Gaz. arch.*, 2 (1876), 66; *Rev. arts ar.*, 6 (1929-30), Pl. 16f (a clay figurine cast from a mould made from a bone figurine?).

1596. Nude woman standing. Shoulders mortised and pierced for attachment of movable arms, which were found with figure and have been

replaced in photograph. Legs separated up to knees; two deep grooves below navel and one at base of neck. Hair dressed in a high pompadour with a broad knot above it; the former covered with cross-hatched grooves and the latter with slanting ones. Pl. LXXXIII, 615.

a: II, Tomb 169, on breast of Skeleton 2. B 17501.\*

1597. Nude woman standing with feet turned outward, on a base covered with cross-hatched lines. Shoulders are mortised and pierced for attachment of movable arms like those of No. 1596. Neck thick, perhaps to minimize danger of breakage at this point; waist narrow; hips and thighs large. Deep grooves around neck; grooves also employed to emphasize lower part of abdomen and triangle, and on back to show backbone and division between legs, and to outline buttocks, as in Nos. 1592-1594. Hair dressed in a high pompadour with a central part; front covered with cross-hatched grooves and back with slanting lines which spring upward from central part. Pl. LXXXIV, 616.

a: I, 33 (II?). 13.3 cm. T (reg. 3943).

See the references cited under No. 1592.

1598. Nude, standing woman, similar to No. 1597, but without base. *c* and *d* of more squat proportions, and *d* has back as well as front of her hair cross-hatched.

a: I, 33 (II?). 11.5 cm. B 17499.\*

b: I, 33 (II?). 13.1 cm. B 17500.\*

c: I, 33 (II?). 9.4 cm. B 17526.\*

d: I, 33 (II?). 7.5 cm. T (reg. 3939).

e: I, 33 (II?). 13.1 cm. T (reg. 3941).

1599. Nude, standing woman, similar to No. 1598. Lips set in a rather grim smile. Hair dressed in a pompadour, cross-hatched front and back, above which is a broad, low knot. On back, which is convex owing to shape of bone, grooves indicate backbone and from the backbone short grooves spring upward at small of back and outline buttocks. Pl. LXXXIV, 617.

a: II, Tomb 169, in filling. Missing: left foot. 13.7 cm. T (reg. 8161).

1600. Nude woman, similar to No. 1598. Hairdress lower, without central part, and plain in back. Single deep furrow at base of neck. Pl. LXXXIV, 618.

a: I, 259 (II). Bone varies from gray to black. Missing: below bust. 3.1 cm. T (reg. 4252).

1601. Nude woman, similar to No. 1598. Hair appears to be parted in the middle; it is encircled by a broad band.

a: I, 230 (II?). Missing: right shoulder. B 17524.\*



1602. Nude woman, similar to Nos. 1598-1601 in rendering of body. *i* stands on a low base. *a*, *g*, *h*, and *j* of more squat proportions than the others. Pl. LXXXIV, 618.

*a*: II, 97, in mud brickwork. Missing: head. 8.4 cm. T (reg. 6190).

*b*: II, 93. Missing: head. B 17522.\*

*c*: II, 96. Missing: head. B 17541.\*

*d*: II, Vault 159, in filling. Missing: head; right side; legs below knees. 6.5 cm. M 16196.

*e*: II, Vault 159, in filling. Missing: above waistline; feet. B (reg. 8237).\*

*f*: I, 226 (II?). Missing: head. B 17537.\*

*g*: I, 262 (II?). Missing: head. B 17538.\*

*h*: I, 262 (II?). Missing: head; shoulders; legs below knees. B 17540.\*

*i*: I, 61. Missing: above waistline. 6.3 cm. T (reg. 4632).

*j*: I, 133. Missing: head; right foot. 5.8 cm. T (reg. 4602).

*k*: I, 143. Missing: head; feet. B 17523.\*

1603. Nude figure similar to Nos. 1598-1602, but with same emphasis on female pudenda (or hermaphroditism?) which occurs in No. 1594. Pl. LXXXIV, 619.

*a*: II, 62. Missing: head. 7.4 cm. T (reg. 4601).

*b*: I, 129. Missing: head. 9.4 cm. T (reg. 2487).

Cf. *Gaz. arch.*, 2 (1876), 66.

1604. Nude woman similar to Nos. 1598-1602 in rendering of body, but legs are separated for almost their entire length, kneecaps are not indicated, and there is only one groove at base of neck. Pl. LXXXV, 620.

*a*: I, 207. Traces of pink coloring in navel and in groove at base of neck, and of red on nipples. Missing: head. 10.9 cm. T (reg. 4985).

1605. Nude woman similar to Nos. 1598-1602, but rendering of body is smoother and more naturalistic, although groove at base of neck remains. Hair brushed off forehead and arranged in a low knot on top of head. Pl. LXXXV, 621.

*a*: III, 45. Missing: legs. 5.2 cm. M 15036 A.

Very like this are the figurines from a Parthian grave on the Amran, Babylon (Koldewey, *Bab. und Bor.*, p. 49, fig. 85, center) and in the University of Pennsylvania Museum (Legrain, *Mus. Journ.*, 19[1928], 208, fig. 10 = Elderkin, *A. J. A.*, 34[1930], 474, fig. 26); cf. also *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 2, Pl. 30, W 14733b, for a similar style.

1606. Nude, standing woman similar to No. 1605. Hair arranged in a low, caplike mass without hatchings. Pl. LXXXIV, 618.  
*a*: I, 33 (II ?). Bone appears to have been exposed to fire; black within and varies from gray to black on surface. Missing: right side of body; legs. 5.5 cm. T (reg. 4129).
1607. Nude woman similar to Nos. 1605-1606, except that legs are separated from above knee.  
*a*: II, 93. Missing: head. 10.3 cm. T (reg. 6443).
1608. Nude woman with mortised shoulders, standing. Type and rendering of body as in Nos. 1597-1602; hairdress like that of No. 1597. But flanges at shoulders not pierced, and maker added slanting grooves below breasts, so that effect is like that of the women with hands on their breasts, Nos. 1592-1594. Pl. LXXXV, 622.  
*a*: I, 33 (II ?). B 17525.\*
1609. Woman's head, presumably from a figurine like Nos. 1591-1608. Hair parted in the middle and dressed high; head flat in back and crossed by two pairs of parallel grooves. Eyes hollowed out; in left one are remains of whitish substance which was used for the inset eyeballs. Ears pierced as if for attachment of metal earrings. Indrawn lips impart a grim expression to face. Pl. LXXXV, 623.  
*a*: U. Traces of pink coloring on cheeks. 2.9 cm. T (reg. ?).
1610. Fragment of a woman's head, presumably from a figurine like Nos. 1591-1608. Hair dressed high and rendered by vertical rows of short, curved grooves.  
*a*: S. B 17796.\*
1611. Woman's head, presumably from a figurine like Nos. 1591-1598. Headdress similar to that of No. 1600, except that it has a central part.  
*a*: III, Vault 159. 2.9 cm. M 15037 A.
1612. Woman's head, presumably from a figurine like Nos. 1591-1608. Hair parted in the middle and arranged in a broad knot on top of head.  
*a*: S. B 17453.\*
1613. Arm and hand. At top of arm remains a fragment of tenon, including part of rim of hole by which arm was attached, undoubtedly to mortised shoulder of a figure similar to Nos. 1597-1607. Practically no modeling on arm; fingers and thumb sticklike, with no indication of their articulation. Bone softer than usual, and surface without polish. Pl. LXXXV, 624.  
*a*: I, 226. Length, 4.5 cm. M 15038 A.  
*b*: U. Length, 4.4 cm. T (reg. ?).



These arms are somewhat too large to fit any of the figurines from Seleucia. A similar pierced tenon occurs on a doll's leg from the archaic Artemision at Ephesus (Hogarth, *Exc. at Eph.*, Pl. 42, 6, with p. 198).

1614. Hand and wrist. Hole cut through wrist from side to side; top of stump has a raised band paralleling hole. Hand crudely carved; a groove running across fingers may represent joints or fingernails. Pl. LXXXV, 625.

a: III. Surface highly polished. Length, 2.4 cm. M 16206.

This hand cannot have been attached to a figure of any of the types found at Seleucia; its purpose may have been votive.

1615. Foot, with part of the leg. Hole cut through leg from side to side near top. Little attempt at modeling. Pl. LXXXV, 625.

a: III, 114. Missing: toes. Length, 2.4 cm. M 16210.

Probably votive; cf. the ivory foot from the archaic Artemision at Ephesus (Hogarth, *Exc. at Eph.*, Pl. 42, 10 and 11, with p. 196).

### 5. NUDE WOMEN, CONVENTIONALIZED TYPES

Koldewey, *Bab. und Bor.*, p. 49, fig. 85, left; *Ill. Lond. News*, 183 (Aug. 19, 1933), 288, fig. 7; de Genouillac, *Kich*, II, Pls. II, 2, and 58, 6; Jordan, *Uruk-Warka*, Pl. 85h; *A. A. S. O. R.*, 8 (1927-28), 51, fig. 6; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 2, Pl. 30b, W 14976, 15131; Allotte de la Fuÿe, *Mem. Mus. Sus.*, XXV, 220, fig. 65, 1-2; *Rev. arts as.*, 6 (1929-30), Pl. 16 h-j; Philadelphia, University Museum, 14.643, 14.661.

1616. Standing, nude female figure, very much conventionalized. Raised bands on chest represent breasts, or perhaps hands placed on breasts. Division between legs not indicated; sets of three grooved rings mark neck and waist; straight lines outline triangle; navel is a cone-shaped hole; grooved cross between breasts; mouth, nose, and brows grooved; eyes appear to have been cut out with a punch. High headdress. Figure carved from a solid piece of bone and broken off at top and bottom; it may have been top of a pin. Pl. LXXXV, 626.

a: 1, 125, in mud brickwork. 7.3 cm. T (reg. 5899).

b: U. Bone is blackened and has a highly polished surface. Missing: top of head; below waistline. 2.5 cm. M 15040 A.

1617. Fragmentary, very conventionalized, nude female figure. Raised bands, with a grooved cross between, on chest, as in No. 1616, but a hole is cut through at each side, presumably for attachment of arms. Legs separated, probably as in Nos. 1623-1624, 1626-1628. At waist are two sets of three grooves, with parallel, slanting grooves between

them; another set of three grooves is cut below navel. Hollow. Pl. LXXXVI, 627.

a: II, 157. Traces of pink coloring in navel and grooves. Missing: head; legs. 11.0 cm. T (reg. ?).

1618. Upper part of figurine similar to No. 1617. Same raised bands, with a grooved cross between, on chest, and holes for insertion of arms. Eyes long, with cone-shaped holes for pupils; larger cone-shaped holes bordered by raised bands represent ears; through lobes of ears and lower part of nose tiny holes are drilled, as if for insertion of metal ornaments. Only lower part of headdress preserved: it consists of a band decorated with slanting grooves surmounted by a plain band. Hair gathered into a braid, indicated by incised lines, which hangs down back. Hollow. Pl. LXXXVI, 628.

a: I, 31 (II ?). Missing: top of headdress; below breasts. 7.4 cm. T (reg. 4121).

1619. Fragmentary figurine similar to No. 1618. Hollow.

a: II, 50, in mud brickwork. Missing: below breasts. B 17663.\*

b: II, 44. Missing: top of headdress; legs. B 17283.\*

1620. Head of figurine, like those of Nos. 1618-1619. Large holes cut into ears from sides and smaller ones from back, as if for insertion of earrings; similar holes represent pupils of eyes and the nostrils. Hollow. Pl. LXXXVI, 629.

a: III, 60. B 17276.\*

b: II, 78 (III ?). B 17274.\*

c: II, 32, lower occupation level. 7.5 cm. T (reg. 5674).

1621. Head similar to No. 1620. No holes to indicate pupils, but holes are cut through bone at places where ears should be and on each side of nose, too high to be a representation of nostrils, as if for attachment of earrings and nose ring. Hollow.

a: II, 117, in mud brickwork. 5.2 cm. M 16211.

1622. Standing, nude female figure, highly conventionalized. Long legs separated by a groove; breasts slightly rounded, with a pair of inverted V-shaped grooves below; around waist is a band of parallel, slanting lines between pairs of horizontal lines; triangle marked off by pairs of grooved lines. Holes cut for insertion of arms. Carved from half of a piece of hollow bone. Pl. LXXXVI, 630.

a: III, 184. Missing: head. B 17299.\*

1623. Standing, nude female figure, highly conventionalized. Legs separated, and holes cut for insertion of arms, one of which remains in place;



arm is a mere stick, with incisions at end to indicate fingers. Eyes and navel punch-cut; groups of grooved lines around neck, below breast, and at base of torso; grooved cross on breast; grooved lines mark off triangle and render details of features and headdress. Back not worked. Hollow. Pl. LXXXVI, 631.

a: III, 162. B 17293.\*

1624. Figurine like No. 1623. Arms not preserved. In almost every example traces of pink or red coloring remain in grooves. Hollow. Pls. LXXXVI, 632; LXXXVII, 634.

a: III, 61. Missing: feet. 7.0 cm. M 16182.

b: III, 102. Missing: right leg. B 17291.\*

c: III, 139, lowest floor level. B 17280.\*

d: III (?), Str. 36. Missing: top of head; left leg; right foot. 9.6 cm. M 16194.

e: II, 178, sub. Missing: right leg. 9.3 cm. T (reg. 7333).

f: II, sub. Missing: right leg. B 17282.\*

g: II, 256, below floor. B 17287.\*

h: II, 111. Missing: top of head; legs. B (reg. 6189).\*

i: II, 127. Missing: right foot. 11.3 cm. M 16185.

j: II, 129. 9.4 cm. T (reg. 5955).

k: II, 174. Missing: feet. B 17292.\*

l: TT 31, 3 m. below surface. 5.5 cm. M 16191.

m: U. Missing: head and neck; left foot. M 16178.

Similar are the figurines: Koldewey, *Bab. und Bor.*, p. 49, fig. 85, left; *Ill. Lond. News*, 183 (Aug. 19, 1933), 288, fig. 7; de Genouillac, *Kich*, II, Pls. II, 2, and 58, 6; Jordan, *Uruk-Warka*, Pl. 85h; Philadelphia, University Museum, 14.661.

1625. Piece of hollow bone, probably unfinished figure similar to Nos. 1623-1624. Grooves cut to divide head from body and to mark off headdress; eyes punched, and holes for arms made, but neither legs nor any anatomical details carved.

a: III, Str. 32. B (reg. 9351).\*

Cf. Allotte de la Fuë, *Mem. Miss. Sus.*, XXV, 220, fig. 65, 1-2.

1626. Figurine like Nos. 1623-1624, but without holes for attachment of arms. On a eyes not cut; they may have been indicated with paint. All examples show traces of pink coloring in grooves. Hollow.

a: III, 63. Missing: right leg. 11.6 cm. M 16187.

b: III, 184. Missing: left foot. 9.1 cm. M 16180.

c: III, 217. Missing: head and neck; right foot. 10.1 cm. M 16184.

d: III, Str. 32. Missing: both feet. 9.5 cm. M 16183.

*e*: III, 216, Grave 231, under bones outside coffin. Missing: left leg. 11.7 cm. M 16176.

*f*: II (?). Missing: legs. B 17289.\*

*g*: I, 190 (II). Missing: feet. 9.5 cm. M 16188.

*h*: I, 221 (II). Missing: right leg; left foot. 10.0 cm. T (reg. 4213).

Cf. a fragment from Mound 10 at Nippur in the University Museum, Philadelphia, 14.643; *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 2, Pl. 30b, W 15131.

1627. Figurine like No. 1626, without holes for attachment of arms and without cross on breast and holes for eyes and navel. Hollow.

*a*: II, 175, in mud brickwork. M 17285.\*

*b*: I, Str. 32. B 17290.\*

1628. Fragment of figurine like Nos. 1623-1624 or No. 1626. Hollow.

*a*: II, 116, in mud brickwork. 4.6 cm. M 15042 A.

*b*: II, Vault 159. 8.0 cm. M 16181.

1629. Head from figurine like Nos. 1623-1624, 1626. *d* has a band of cross-hatching at bottom of headdress. Hollow.

*a*: III, 206. 4.0 cm. M 16204.

*b*: TT 4, II, sub, 1. 2.5 cm. M 15042 A.

*c*: II, 32. M 17278.\*

*d*: II. B 17277.\*

1630. Standing, nude female figure, highly conventionalized. Rendering of body similar to that of Nos. 1623-1624, 1626, 1628, but piece of bone from which it is carved is solid and flat. Hole cut from side to side for insertion of arms, one of which remains in place. Back not worked. Pl. LXXXVII, 633.

*a*: III, 52. 5.8 cm. M 16197.

*b*: I, in mud brickwork. 6.8 cm. M 16198.

1631. Figurine like No. 1630, but arms not preserved. Pl. LXXXVII, 634.

*a*: TT 4, III, 1. Missing: head; legs. 3.4 cm. M 15043 A.

*b*: III, 111, in mud brickwork. B 18002.\*

*c*: III, 7, Grave 214. B 17995.\*

*d*: III, 109. 7.1 cm. M 16193.

*e*: III, 126. 6.3 cm. M 16179.

*f*: III, 130. 6.7 cm. M 16199.

*g*: III, 166. 5.3 cm. M 16203.

*h*: III, 174. 2.8 cm. M 16205.

*i*: III, 223. 7.8 cm. M 16175.



- j*: II or III. B 17994.\*  
*k*: II, 134 (III?). B 18000.\*  
*l*: II, 114, sub. B (reg. 6758).\*  
*m*: II, 192, sub. B 18003.\*  
*n*: II, 166, below floor. B 17989.\*  
*o*: II, 16, in mud brickwork. 6.6 cm. M 16189.  
*p*: II, 90, in mud brickwork. T (reg. 7081).  
*q*: II, 179, in mud brickwork. B 17493.\*  
*r*: II, 222, in mud brickwork. 6.8 cm. M 16174.  
*s*: II, 224, in mud brickwork. 5.1 cm. M 16207.  
*t*: II, 36. B 17295.\*  
*u*: II, 43. B 18004.\*  
*v*: II, 62. B 17281.\*  
*w*: II, 68. B 17991.\*  
*x*: II, 99. T (reg. 6094).  
*y*: II, 116. B 17999.\*  
*z*: II, 118. T (reg. 6234).  
*aa*: II, 126. B 17990.\*  
*bb*: II, 142. B 17284.\*  
*cc*: II, 143. B 17998.\*  
*dd*: II, 188. 6.2 cm. M 16192.  
*ee*: II, 201. B 17992.\*  
*ff*: II, Str. 36. T (reg. 5179).  
*gg*: II, Str. 36. T (reg. 4389).  
*hh*: II. T (reg. 4512).  
*ii*: II. B (reg. 6348).\*  
*jj*: I, 89 (II). T (reg. 4227).  
*kk*: I, 89 (II). T (reg. 4727).  
*ll*: I, 106, sub. 6.8 cm. M 16201.  
*mm*: I, 112 (II?). B 17296.\*  
*nn*: I, 121 (II?). 6.6 cm. M 15044 A.  
*oo*: I, 190 (II?), in mud brickwork. T (reg. 4031).  
*pp*: I, 190 (II?). T (reg. 3667).  
*qq*: I, 195 (II?). Missing: legs. 5.1 cm. M 16202.  
*rr*: I, 226 (II?), in mud brickwork. T (reg. 4898).  
*ss*: I, 192, in mud brickwork. B 17279.\*  
*tt*: I, 77. T (reg. 4361).  
*uu*: I, 209. 5.2 cm. M 16209.  
*vv*: I, 211. T (reg. 4327).  
*ww*: I, 231. T (reg. 3785).  
*xx*: I, South Gate. T (reg. 2667).  
*yy*: I, Str. 10. B (reg. 5362).\*  
*zz*: I, Str. 32. B 18001.\*

- ab: I, Str. 32. B 17297.\*  
 ac: I, Str. 32. T (reg. 6092).  
 ad: I, Str. 32. T (reg. 4728).  
 ae: I, Str. 36. B 17993.\*

Cf. *Abh. pr. Ak. Wiss., Phil.-hist. Klasse*, 1935, Nr. 2, Pl. 30b, W 14976, and an unnumbered head from a figurine of this type, from Mound 10 at Nippur, in the University Museum, Philadelphia.

1632. Figurine like No. 1631, but without holes for attachment of arms. On *a* the red and dark (originally green or black?) coloring in grooves is unusually well preserved, as follows: red in upper of pair of lines above eyes, in deep groove under chin, in upper one of pairs of lines above and below cross on chest and in cross itself, in upper line of pair at top of triangle and in slanting lines below triangle; dark in rest of grooves. Pl. LXXXVII, 634.

- a*: II, 150. 6.5 cm. M 16200.  
*b*: I, 251 (II). 8.0 cm. M 16177.  
*c*: TT 4, Ia, E 7. B (reg. 432).\*  
*d*: I, 169. 13.1 cm. T (reg. 4162).

1633. Fragmentary figurine similar to No. 1632, but worked on both sides and having more parallel lines above and below cross on breast.

- a*: II, 260, sub. Missing: head; legs. B 17502.\*

1634. Figurine like No. 1632, used as handle of a flat, shovel-like implement which has two holes side by side near top of the "shovel." Pl. LXXXVII, 635.

- a*: II, 4. B 17662.\*

1635. Figurine similar to No. 1632, with shoulders more sharply marked and headdress decorated with cross-hatching. Originally the top of some object (comb?).

- a*: I, 190. B (reg. 3668).\*

## II. MEN

1636. Nude male figure, standing with arms bent and held close to his sides; with his right hand he grasps a cylindrical (or dumbbell shaped?) object; in his upturned left hand he holds something round with a serrated edge. Proportions of figure stocky, and carver's intent may have been to represent a young boy, although head, with its double chin, looks mature. Groove at base of neck. Grooved headdress (grooves may represent strands of hair) with points at front and over ears. Hands ineptly modeled, and toes not indicated. Pl. LXXXVII, 636-637.



a: II, 96. Traces of pink coloring in groove at base of neck and on hands. 5.9 cm. C 32.553.

For similar headdresses cf. Legrain, *Mus. Journ.*, 19 (1928), 207, figs. 7, 9, and 210, figs. 13, 16.

1637. Nude male figure, reclining on his left side. Legs stretched out stiffly and separated for greater part of their length, so that right one appears to be suspended in mid-air; right arm extended along side, with hand resting, palm down, on thigh. Fingers marked off by grooves, and deep grooves indicate wrinkles in flesh of right side where body is bent; right nipple, indicated by an incised circle, placed too far to side. Whether by intent or as a result of summary modeling, body appears soft and womanish. Head does not join body, for bone is badly decomposed at breaks. Face round, with prominent cheekbones, a small, pointed chin, and large eye sockets. Kyrbasia with point erect. Surface highly polished. Pl. LXXXVII, 638-639.

a: II, 96, on floor. Traces of pink coloring on lips, nipple, navel, and in grooves outlining buttocks and fingers. Length of body, 10.6 cm; of head, 3.0 cm. T (reg. 5350).

### III. SQUATTING BOYS

See also the terracotta figurines, Nos. 750-780, and the alabaster and marble figurines, Nos. 1679-1681.

Legrain, *Mus. Journ.*, 19 (1928), 207, figs. 6-9, and 210, figs. 13-16 (fig. 16 = *Dura*, IV, Pl. 19, 5); *Yale Class. Stud.*, 5 (1935), fig. 14.

1638. Nude boy sitting with left knee drawn up, right leg tucked under his body, and hands on his breasts. Incised technique used throughout; arms and hands rendered like those of the female figures, Nos. 1592-1595, and legs by a meaningless confusion of lines; two deep grooves around neck. Tall, pointed cap. Back not worked, except for two grooves which differentiate arms from body. Bottom broken off; probably figure originally topped some other object. Pl. LXXXVII, 640.

a: II, 64. 6.5 cm. B (reg. 5045).

1639. Nude boy like No. 1638, except that he wears the three-pointed headdress. Figure placed on top of some object (comb?). Back not worked except for hair, which is cross-hatched. Pl. LXXXVII, 640.

a: I, 212, sub (II?). Lower part of figure chipped, cracked, and blackened. Missing: left side of head. 7.8 cm. T (reg. 4511).

Cf. Legrain, *Mus. Journ.*, 19 (1928), 210, figs. 13, 16.

1640. Nude boy like Nos. 1638-1639, seated on top of a long pin or pole.  
a: II, 83. Missing: boy's head; lower end of pole. 11.0 cm.  
T (reg. 4850).

For the association of the boy with the pole see Rostovtzeff, *Dura*, IV, 212, and Legrain, *Mus. Journ.*, 19 (1928), 210, figs. 15 and 16, with p. 212.

1641. Nude boy like Nos. 1638-1639, sitting on a low base.

a: I, 64 (II?). B 17495.\*

b: I, 192. B 17492.\*

c: U. B 17827.\*

1642. Nude boy like Nos. 1638-1639, sitting on a low base. Pl. LXXXVII, 640.

a: III, 126. Missing: head. 5.4 cm. M 14636.

b: II, 179, in mud brickwork. Missing: head. B 17493.\*

c: II, 89. Missing: head. B 17494.\*

d: I, 33 (II?). Missing: head. 4.4 cm. T (reg. 3937).

e: I, 131, in well. Missing: head. 4.9 cm. M 16208.



## C. FIGURINES OF ALABASTER, MARBLE, AND PLASTER

### I. NUDE WOMEN

#### I. VARIOUS TYPES

1643. Nude woman (?) standing with left leg advanced, left arm at side, and right hand on left breast. Alabaster.

a: II, 167. Missing: head; legs from above knees. B 17798.\*

1644. Head and bust of nude woman with arms at her sides. Back flat and unworked, and top of head flat, with no indication of hair, which was probably added in plaster or bitumen. Marble (?).

a: II, 35. Missing: below breasts. B 17809.\*

1645. Nude woman, standing. Arms finished off below shoulders, and stumps have circular dowel holes for attachment of lower arms; dowel holes at knees and in neck for attachment of lower legs and head. Modeling, though generalized, is fairly accurate. Shoulders and waist narrow, breasts rather small, and hips fairly large. Triangle at small of back modeled, with a dimple at each upper corner, but shoulder blades and hollow of backbone not indicated. Around shoulders are traces of a necklace, rendered by large dots of red-violet paint on a broad yellow band; some of same red-violet paint remains in grooves around groin, between legs, below buttocks, in navel, in dimples on back, and on left breast. Marble. Pl. LXXXVIII, 641.

a: II, 57. Missing: separately made head, lower arms and lower legs. 9.9 cm. T (reg. 5161).

#### 2. FIGURES WITH ARTICULATED ARMS

See also the terracotta and bone figurines, Nos. 107-108, 1596-1607, and the terracotta and bone arms, Nos. 1396-1397, 1613.

Pillet, *Exp.*, fig. XX; Rostovtzeff, *Rev. arts as.*, 7 (1931-32), Pl. 63a; von der Osten, *Art Bull.*, 8 (1926), 168, figs. 1-3; Lawrence, *Later Gr. Sc.*, Pl. 105b; Harvard, Semitic Museum, 2146, 2147, 2149.

1646. Nude woman, standing, with arms finished off just below shoulders and stumps pierced for attachment of movable ones. Modeling summary. Alabaster.

a: II, Vault 159, Cubicle 3. Missing: head; parts of shoulders; part of front. B 17855.\*

1647. Fragment of nude female torso, with arms finished off below shoulders and stumps pierced for attachment of movable ones. Modeling summary and not particularly accurate; creases around neck; back flat and almost unworked. Marble. Pl. LXXXVIII, 642.

a: I, 134 (II?). Missing: head; below breasts; left shoulder. 5.1 cm. T (reg. 4740).

1648. Torso of nude woman, with arms finished off below shoulders and stumps pierced for attachment of movable ones. Alabaster.

a: II, 69, sub (II). B 17853.\*

## II. DRAPED WOMEN

### I. STANDING FIGURES

Rostovtzeff, *Rev. arts as.*, 7 (1931-32), Pl. 63c.

1649. Torso of draped woman, standing (?) with right hand on left breast. V-necked tunic. Marble.

a: I, 61. Missing: head; below waistline. B 17849.\*

1650. Woman standing with right arm folded across her chest. Enveloped in a himation. Top of head cut off; probably hair was added in plaster. Alabaster.

a: II, 212. Missing: feet. B 17818.\*

1651. Woman standing with left arm at her side and right folded across her chest. Long chiton; upper part of her body enveloped in a himation. Dowel hole in neck for attachment of head. Alabaster. Pl. LXXXVIII, 643.

a: II, 235, sub. Missing: separately made head; feet. B 17850.\*

1652. Woman standing with flexed left leg advanced, left arm by her side and right arm folded across her chest. Long, full chiton and a himation which is draped in diagonal folds from left shoulder. Hair arranged in a roll extending from ear to ear behind, with a rosette at each end and a diadem across front; hairdress very like that of the seated boy, No. 773. Garments originally covered with colored plaster, traces of which remain; hair made of bitumen, originally slipped and colored, with a gold hairnet; eyes inset; base made of plaster, wood, and bitumen. "Marble" (or alabaster?). Pl. LXXXVIII, 644.

a: II, 64. Missing: left hand; parts of base. B 17885.\*



## 2. SEATED FIGURES

Harvard, Semitic Museum, 2145.

1653. Woman sitting on a low stool with turned legs, with her feet on a footstool, left hand on her knee, and right hand on her left breast. Sleeveless, round-necked chiton and a himation, which is wrapped around her body, so as to cover all but right arm and side; a corner is thrown back over left shoulder. Hair parted in the middle from forehead to nape and arranged in a thick roll extending around back from temple to temple, with a low diadem in front; entire surface of hair covered by cross-hatched grooves; ridge on each side of part. Face heavy and unfeminine; creases in neck. Modeling very flat, almost linear. Holes cut through behind each wrist, probably for attachment of metal bracelets. Figure, footstool, and rectangular base made of one piece of alabaster, and (plaster?) stool added at sides, back, and bottom. Pl. LXXXVIII, 645.

a: Block D, I, 1, in ashes. Figure badly calcined and cracked. Missing: parts of base. 20.5 cm. M 16118.

1654. Woman (?) sitting on a solid bench, with feet apart and placed on a low footstool, left hand on her knee, and right hand on her left breast. Long chiton, beneath hem of which her feet protrude, and a himation, which reaches nearly to her ankles and is brought around under her right arm, leaving it and the shoulder free, and over her left shoulder, with an end wrapped around her left forearm. Modeling very flat, almost linear, and breasts not rounded. Rough finish of back and side of bench indicates that it was intended to be inserted in a more elaborate stool, after the fashion of No. 1653. Alabaster. Pl. LXXXVIII, 646.

a: I, 70. Bitumen on break at neck (an ancient mend?). Traces of pink coloring on skirt of chiton. Broken and mended. Missing: head and neck; parts of chest. 13.3 cm. M 15879.

1655. Woman sitting with left hand on her knee and right arm folded across her chest. Enveloped in a himation, probably draped after the fashion of No. 1654. Head very small; though a knot is carved at nape, hair was probably added in plaster or bitumen, traces of which remain. Eyes were inset. Deep grooves around neck. Hole between legs below knees filled in with plaster. Marble. Pl. LXXXIX, 647.

a: II, 62. B 17848.\*

1656. Woman sitting in same position as No. 1655 and wearing same costume. Marble (?).

a: I, 250. Missing: above waistline. B 17831.\*

## III. MEN

## 1. STANDING FIGURES

1657. Nude youthful male figure, standing with left arm at his side and right folded across his chest. Modeling summary, and back flat. Marble (?). Pl. LXXXIX, 648.

a: I, 259 (II ?). Missing: head and neck; legs from above knees. 4.2 cm. T (reg. 4253).

1658. Man standing with left arm at his side and right folded across his chest. Wrapped in a himation, which is carried under right arm, leaving it and right side of chest free, and over left shoulder, with an end falling in a cascade at side; impossible to tell on *a* whether he wears a garment under himation or is nude; *c* surely wears a long chiton. Incised technique for drapery; back not worked. Alabaster.

a: S. Traces of pink coloring on neck and hand. Missing: head; feet and lower part of drapery. 7.7 cm. M 14304.

b: S. Missing: head; feet and ankles. B 17820.\*

c: S. Missing: head; feet. B (reg. 4328).\*

1659. Man standing with left arm at his side and right folded across his chest. Completely enveloped in a himation, from folds of which right hand emerges. Neck thick, and face broad; no indication of hair, but it may have been added in plaster. Incised technique for drapery; back not worked. Alabaster. Pl. LXXXIX, 649.

a: II, 240. Missing: parts of head and left side; feet and lower part of drapery. 7.4 cm. T (reg. 6547).

b: I, 208. Missing: head; feet. B 17810.\*

1660. Man standing with slightly flexed right arm at his side and left arm folded across his chest, with the hand emerging from slinglike folds of himation, which is wrapped around body and pulled up over left shoulder. Under himation he wears a garment with a round neckline. Hair gathered into a thick braid which reaches to waistline. Incised technique for drapery. Alabaster.

a: II, 209. Missing: feet. 8.5 cm. M 14035.

## 2. SEATED FIGURES

1661. Fragmentary head and bust of draped male (?) figure, seated (?). Garment (himation ?) which leaves right shoulder and breast bare; pointed diadem over hair which is puffed out around face and gathered into a braid lying along right shoulder; at bottom of diadem is a band



covered with vertical striations, with a disk at each end. Right arm may have been finished off below shoulder into a socket joint. Plaster, coated with lime wash and colored: pink on right shoulder; red on garment; black on hair and for pupils and bands around eyes; red with an overcoating of gold on diadem, disks below it, and near end of braid. Pl. LXXXIX, 650.

a: II, 214. Missing: all but head, parts of right shoulder and of front of torso. 15.6 cm. M 14613.

#### IV. MUSICIANS

1662. Nude male figure, holding a harp (Type 1<sup>4</sup>) against his left shoulder. Back not worked. Alabaster. Pl. LXXXIX, 651.

a: III, 37. Missing: head; legs below knees. B 17812.\*

1663. Draped male flutist. He stands with right leg advanced and arms bent to grasp double flutes at about their mid-point. Long-sleeved garment. Incised technique for drapery. Alabaster. Pl. LXXXIX, 652.

a: U. Traces of lime wash, with pink coloring on skirt. Missing: head, neck, and right shoulder; lower legs. 8.5 cm. T (reg. 5164).

#### V. RECLINING FIGURES

For nude female figures see *Gaz. arch.*, 2 (1876), Pl. 5; von der Osten, *Art Bull.*, 8 (1926), 171, figs. 4-6. For semidraped female figures see Koldewey, *Wied. Bab.*, 2d ed., p. 213, fig. 132; Legrain, *Mus. Journ.*, 19 (1928), 204, fig. 4. For draped female figures see *Gaz. arch.*, 2 (1876), Pl. 6; Pillet, *Exp.*, fig. XXV, bottom; Rostovtzeff, *Rev. art. et.*, 7 (1931-32), Pl. 63b.

1664. Nude woman reclining on her left side, with right leg on top of left, knees slightly flexed, and with right arm lying along her side, resting her weight on her left elbow and propping top part of her body nearly upright. Hair, puffed out around her face, of plaster. Sandals added in brown paint; painted necklace. Eyes inset. Navel and lines outlining triangle painted red. Marble. Pl. LXXXIX, 653.

a: I, 115 (II?). Missing: left forearm and hand. B 17805.\*

1665. Fragmentary nude female figure, reclining, presumably in same position as No. 1664. Marble.

a: III, 52. Traces of pink coloring in grooves around triangle, buttocks, and legs. Missing: above waistline; legs below knees. 5.9 cm. M 14445.

\* See p. 158.

- b*: II, 61, in mud brickwork. Blackened by fire. B 17808.\*  
*c*: I, 240. Blackened by fire. Missing: head; below waistline.  
 B 17796.\*

1666. Nude woman reclining in same position as No. 1664. Left arm finished off just below shoulder, with a circular dowel hole for attachment of lower arm. Small hole at each side of small of back (dimples?; cf. No. 1645). Painted necklace; row of pink dots around base of neck with a line of gold below, from which depend short bars of gold. Traces of a gold bracelet on left upper arm. Pink coloring remains in grooves, navel, and holes in back. Alabaster. Pl. XC, 654.

- a*: II, 177, sub. Missing: head; separately made left lower arm; feet and ankles. 5.7 cm. T (reg. 7179).

1667. Nude woman reclining in same position as No. 1664; with her left hand she holds a cylindrical object (vase?) against her left breast. Alabaster. Pl. XC, 655.

- a*: S. Missing: head; legs from above knees. 2.7 cm. M 14018.

1668. Nude woman reclining in same position as No. 1664. Dimple at right side of small of back. Legs finished off at knees, with circular dowel holes for attachment of lower legs. Alabaster.

- a*: I, 61. Traces of pink coloring in grooves and dimple. Missing: above hips; legs below knees; arms. 5.3 cm. M 15252.

1669. Fragmentary reclining female figure, presumably of same type as Nos. 1664-1668. Circular dowel hole in neck of *a* for attachment of head. Alabaster.

- a*: II, 96. Missing: head; arms; below waistline. Length, 4.8 cm. T (reg. 5163).

- b*: II, 238. Missing: head and shoulders; lower legs. 4.0 cm. T (reg. 6199).

- c*: I, Str. 32. Missing: head; arms; legs below knees. B 17851.\*

- d*: S. Traces of bright pink coloring in groove between legs in back. Missing: above waistline; legs from above knees. 4.1 cm. M 15257.

1670. Nude woman reclining on her left side. Arms finished off just below shoulders, with a circular dowel hole in left stump only; circular dowel hole in neck for attachment of head. Plaster.

- a*: II, 209. Missing: head; arms; below waistline. 4.5 cm. M 16087.

1671. Woman reclining on her left side. Nude except for a mantle, which is carried under her body, around her lower legs in front and her legs and hips in back, and thence around her left arm. Left arm finished off



above elbow; circular dowel hole for attachment of the lower arm. Figure slablike, and on back modeling is in very low relief. Pink coloring remains in navel and groin and on right side of neck; red on mantle. Alabaster. Pl. XC, 656.

*a*: III, 186. Missing: head; left forearm; lower legs. 7.0 cm. M 14313.

1672. Woman reclining on her left side. Nude except for a mantle, which is draped in same way as that of No. 1671; she may be wearing a torque. Modeling summary; circular drill holes between forearm and thigh and upper arm and body not worked away completely. Alabaster. Pl. XC, 657.

*a*: I, 67. Missing: head; left forearm; legs from above knees. 3.4 cm. M 14024.

1673. Fragmentary reclining female figure of same type as Nos. 1671-1672. *b* has circular dowel holes in neck and left arm stump, and *c* and *d* have them at knees. Alabaster.

*a*: III, 117. Missing: head; legs. B 17797.\*

*b*: II, 64. Traces of pink in grooves. Missing: below waistline. 8.0 cm. T (reg. 4801).

*c*: I, 192. Traces of coloring. Missing: above waistline; below knees. B 17852.\*

*d*: S. Missing: above waistline; below knees. Length, 10.8 cm. T (reg. 4506).

1674. Fragment of reclining figure, with legs draped. Alabaster.

*a*: I, 239, in mud brickwork. Length, 9.6 cm. T (reg. 5701).

1675. Woman reclining on her left side. Nude except for a mantle wrapped around her legs. Edge of a couch preserved below body. Marble.

*a*: I, 65 (II?). Traces of pink coloring on breasts. Missing: head; right arm; right leg; left foot. B (reg. 4353).\*

1676. Nude man (?) reclining on his left side with left hand resting on his stomach and right arm extended along his side. There may be a torque around his neck. Figure slablike, and modeling very flat. Alabaster. Pl. XC, 658.

*a*: I, 123. Traces of pink coloring. Missing: head; feet and ankles. 2.5 cm. M 14004.

1677. Nude figure reclining on its left side. Surface so worn that it is impossible to tell whether it is a man of same type as No. 1676, or a woman; the former more likely. Back not worked. Alabaster.

*a*: III, 188. Traces of pink coloring. Missing: head; left arm; toes. 2.7 cm. M 14305.

1678. Bust of draped male figure, reclining. Long-sleeved, belted garment, folds of which are rendered by shallow grooves. Marble. Pl. XC, 659.

a: I, 40. T (reg. 4116).

## VI. SQUATTING BOYS

See also the terracotta and bone figurines, Nos. 750-780, 1638-1642, and the references there cited.

1679. Nude boy sitting with left knee drawn up, right leg tucked under his body, and hands on his breasts. Hair dressed in a point or knob on top of head. Marble.

a: I, 192 (II). Traces of pink coloring. Missing: base. B 17828.\*

1680. Nude boy sitting with right knee drawn up, left leg tucked under his body, and hands on his breasts. Three-pointed headdress, covered with cross-hatched grooves. Rendering of figure by incised technique is like treatment of the bone figurines of the same type, Nos. 1638-1642. Alabaster. Pl. XCI, 660.

a: II, 96. 7.0 cm. M 14090.

1681. Nude boy of same type as No. 1680, seated on a low base. Alabaster. Pl. XCI, 661.

a: I, 20. Missing: head. 5.7 cm. T (reg. 5083).

## VII. WOMEN'S HEADS

1682. Woman's head and bust; head turned to her right, and left shoulder pulled back. Wavy hair parted in the middle and drawn back into a small knot at nape, leaving lobes of ears exposed; behind ears are two projections, probably ivy leaves. Necklace with pendants extends from shoulder to shoulder across front. Shoulders broad and breasts large; features Greek, with small mouth and chin and with nose and forehead making a straight line. Very fine workmanship. Fine white plaster. Pl. XCI, 662.

a: I, 165 (II?). Traces of pink coloring on lips. 11.2 cm. T (reg. 2655). Waterman, *Prelim. Rep.*, Pl. 3, 2.

1683. Woman's head, tilted sharply to her right. Wavy hair parted in the middle and drawn back into a small, projecting knot at nape, leaving lobes of ears exposed. Neck long, with three horizontal creases;



features Greek, with small mouth and chin, nose making a straight line with forehead, and deeply sunk, triangular eyes; eyeballs may have been made of some other material and inserted. Incised lines indicate strands of hair. Alabaster. Pl. XCI, 663-664.

a: II, 77. Traces of red coloring on hair. 5.6 cm. T (reg. 4848).

1684. Woman's head. Hair drawn back into a knot at nape. Alabaster.

a: II, 69. Missing: top of head; part of nose. B 17811.\*

b: S. B (reg. 11490).\*

1685. Woman's head. Hair wavy, but there is no knot. Neck long, with horizontal creases. Alabaster.

a: II, 197 (III?). B 17806.\*

1686. Woman's head. Wavy hair parted in the middle and gathered into a braid, which crosses top of head; ears exposed; button earrings. Deep, circular dowel hole in center of neck. Alabaster. Pl. XCI, 665.

a: II, 166, sub. Features badly worn. 4.5 cm. T (reg. 6801).

1687. Woman's head. No indication of hair, but she wears a thick wreath. Face flat, with square lower jaw and prominent chin. Alabaster.

a: I, Str. 10. B 17813.\*

1688. Woman's head, inclined slightly to her left. Top of head pared off, and hair added in plaster, which remains around face. Eyeballs were covered with plaster. Alabaster. Pl. XCII, 666.

a: U. Traces of pink coloring on lips. 3.1 cm. T (reg.?).

1689. Woman's head. Hair drawn back into a small knot at nape, but top of head roughened, as if by a toothed chisel, probably for addition of hair or of a headdress of plaster. Deep, circular dowel hole in neck. Alabaster. Pl. XCII, 667.

a: I, 218. Traces of bright pink coloring on lips and around eyes. 4.1 cm. M 16076.

b: I, 234. B (reg. 3782).\*

1690. Woman's head. Hair parted in the middle and drawn back into a knot at nape; three cavities on top and back of head filled with plaster, which may have built up a headdress. Eyes were inset. Marble.

a: II, 77, below floor. B 17815.\*

1691. Woman's head. Hair and some sort of high headdress added in white plaster, which is now somewhat decomposed. Eyeballs plaster, inset, with holes for pupils of some other material. Neck long, with horizontal creases. Back of head and neck flat. Alabaster. Pl. XCII, 668.

a: I, 31 (II?), in mud brickwork. 12.1 cm. T (reg. 4646).

1692. Woman's head. Slight rim around top, and back is flat, doubtless to receive a plaster headdress like that of No. 1691. Edges of eyelids rendered by raised bands. Alabaster. Pl. XCII, 669.

*a*: II, Str. 10. Surface damaged. 10.1 cm. T (reg. 5911).

*b*: I, 207, in mud brickwork. B 17816.\*

1693. Woman's head. Top roughened, and back flat, for reception of a plaster headdress like that of No. 1691. Eyes inset; pupil a disk in relief; entire surface of eyeball smooth, hard, and gray. Alabaster.

*a*: II, 65. Traces of pink on lips. 7.5 cm. M 16090.

1694. Woman's head. Top and back flattened and roughened for addition of a plaster headdress like that of No. 1691. Neck long, with horizontal creases. On *c* head finished off at base of neck, and there is a circular dowel hole for attachment. Alabaster. Pl. XCII, 670.

*a*: II, 113. B (reg. 5605).\*

*b*: II, 120. B 17821.\*

*c*: I, 48 (II?). Traces of pink coloring on lips. 10.9 cm. T (reg. 4672).

*d*: I, 166 (II?). B (reg. 3849).\*

1695. Woman's (?) head. Top and back pared, as if to receive a plaster headdress. Neck thick, and face square, with full cheeks and prominent eyeballs. Alabaster.

*a*: II, 111, sub. 2.7 cm. T (reg. 5950).

1696. Woman's head. Top pared flat, as if for addition of a plaster headdress. Alabaster.

*a*: II, 114, in mud brickwork. B (reg. 5639).\*

1697. Woman's head, inclined slightly to her right. Veil almost covers her wavy hair and hangs at each side of her neck. Rather matronly features Greek in type; eyeballs inset. Marble, with a smooth and highly polished surface which looks as if it had been treated with wax. Pl. XCII, 671.

*a*: I, 165 (II?). Missing: top of head. 8.5 cm. T (reg. 2654). Cf. Waterman, *Prelim. Rep.*, Pl. 3, 1, in which top of head, now missing, is in place.

## VIII. MEN'S HEADS

1698. Man's (?) head. Top and back cut and roughened for addition of a plaster headdress, traces of which remain. Features coarse, and modeling summary. Small hole cut deep into neck on right side at corner of



jaw, and a larger hole, filled with plaster, cut into back of neck. Marble, with a polished surface.

a: II, Str. 36. 3.6 cm. M 16077.

1699. Man's head. Ridge around back and sides, above which surface is roughened, presumably for addition of a plaster headdress. Neck hollow. Alabaster. Pl. XCIII, 672.

a: TT 15, S. 3.1 cm. T 30.194.

1700. Man's head. Back and top cut off and roughened for addition of a plaster headdress. Modeling summary. Similar to head of No. 1659. Alabaster.

a: III, 184. Traces of pink coloring around eyes and of black for pupils. 2.3 cm. M 14309.

b: II, 115. 2.3 cm. M 16064.

1701. Man's head. Short hair not worked in detail. Top of head has been cut off, and a hole drilled through from top to bottom. Marble. Pl. XCIII, 673.

a: I, 70. Traces of pink coloring on lips. 2.4 cm. T (reg. 4635).

1702. Man's head. Kausia. Alabaster. Pl. XCIII, 674.

a: S. 3.9 cm. M 16104.

## IX. PARTS OF THE BODY

### I. ARMS AND HANDS

1703. Left hand and arm, bent to a right angle and finished off above elbow, with a deep, circular dowel hole. Hand held with fingers together and thumb apart, as if grasping an object; inside of hand worked smooth. Marble. Pl. XCIII, 675.

a: II, 133. Traces of pink coloring in grooves between fingers and in bend of arm. Length, 6.8 cm. T (reg. 6370).

b: I, 250. B (reg. 3905).\*

1704. Left hand and arm, bent to a right angle and finished off above elbow, with a deep, circular dowel hole. Hand held palm up, with fingers together and thumb apart; palm flattened, as if to hold an object. Alabaster. Pl. XCIII, 675.

a: I, Str. 227. Traces of pink coloring in grooves between fingers. Length, 5.0 cm. T (reg. 5336).

1705. Left hand and arm, bent to a right angle and finished off above elbow; some of white plaster which fastened it to body remains. Hand

held palm up; fingers and thumb not differentiated. Alabaster. Pl. XCIII, 676.

a: III, 38. Length, 2.3 cm. M 15045 A.

1706. Arm, bent to a right angle and finished off above elbow, with a circular dowel hole. Alabaster.

a: II, 115, in mud brickwork. Missing: hand. Length, 3.6 cm. M 14095.

b: I, 145 (II?). Length, 3.7 cm. M 15046 A.

1707. Left hand, holding a spherical object between thumb and forefinger. Alabaster.

a: II, Str. 36, sub. B 17814.\*

b: I, 93, in mud brickwork. Length, 5.0 cm. T (reg. 4845).

1708. Right hand, holding a carrot-shaped object with pointed end within palm. Double bracelet on wrist. Circular dowel hole cut into finished end. Alabaster. Pl. XCIII, 676.

a: U. Traces of green coloring on bracelet. Length, 6.0 cm. T (reg. ?).

1709. Right hand, grasping an object between thumb and forefinger. Palm flat, and hand may have been set into plaster drapery of a large terracotta figurine such as Nos. 208-210. Alabaster.

a: II, 58. Missing: tip of thumb and of object held. Length, 6.9 cm. T (reg. 4583).

1710. Left hand. Flexed fingers held together with thumb slightly apart. On under side fingers not differentiated. In wrist is a circular dowel hole with remains of a metal dowel. Alabaster.

a: II, 224, below floor. Traces of pink coloring in grooves between fingers. Length, 3.0 cm. M 15047 A.

## 2. FEET

1711. Large foot, wearing a buskin with folds across instep. Plaster.

a: III, 229. Traces of red coloring. B (reg. 11755).\*

1712. Right foot, with a dowel hole for attachment to leg. Alabaster.

a: I, 166 (II?). Traces of pink coloring. B (reg. 3816).\*

## 3. MISCELLANEOUS

1713. Phallos. Only tip preserved. Red (sand ?) stone.

a: II, 235, in mud brickwork. Length, 5.8 cm. M 14649.



## X. ANIMALS

1714. Lion, lying down. Alabaster.

*a*: II, 62, sub. Missing: legs; part of back. B 17799.\*

1715. Dove (?). Surface is worked to indicate feathers and was probably painted. Plaster.

*a*: I, 78. Missing: head and neck; legs. 4.2 cm. M 15048 A.

1716. Eagle, with outspread wings. Plaster; cast solid in a single mould.

*a*: II, Vault 90, Cubicle 4. Missing: bill; top of left wing; feet. 8.4 cm. M 16445.





# INDEX

(Since the Catalogue is in itself a kind of index, no attempt has been made to list the many references to items of costume, technique, and provenience which recur throughout it. Subjects and types are listed only when they cannot readily be found by consulting the List of Types and Plates, though references to them in the Introduction are indexed; attributes, however, are listed.)

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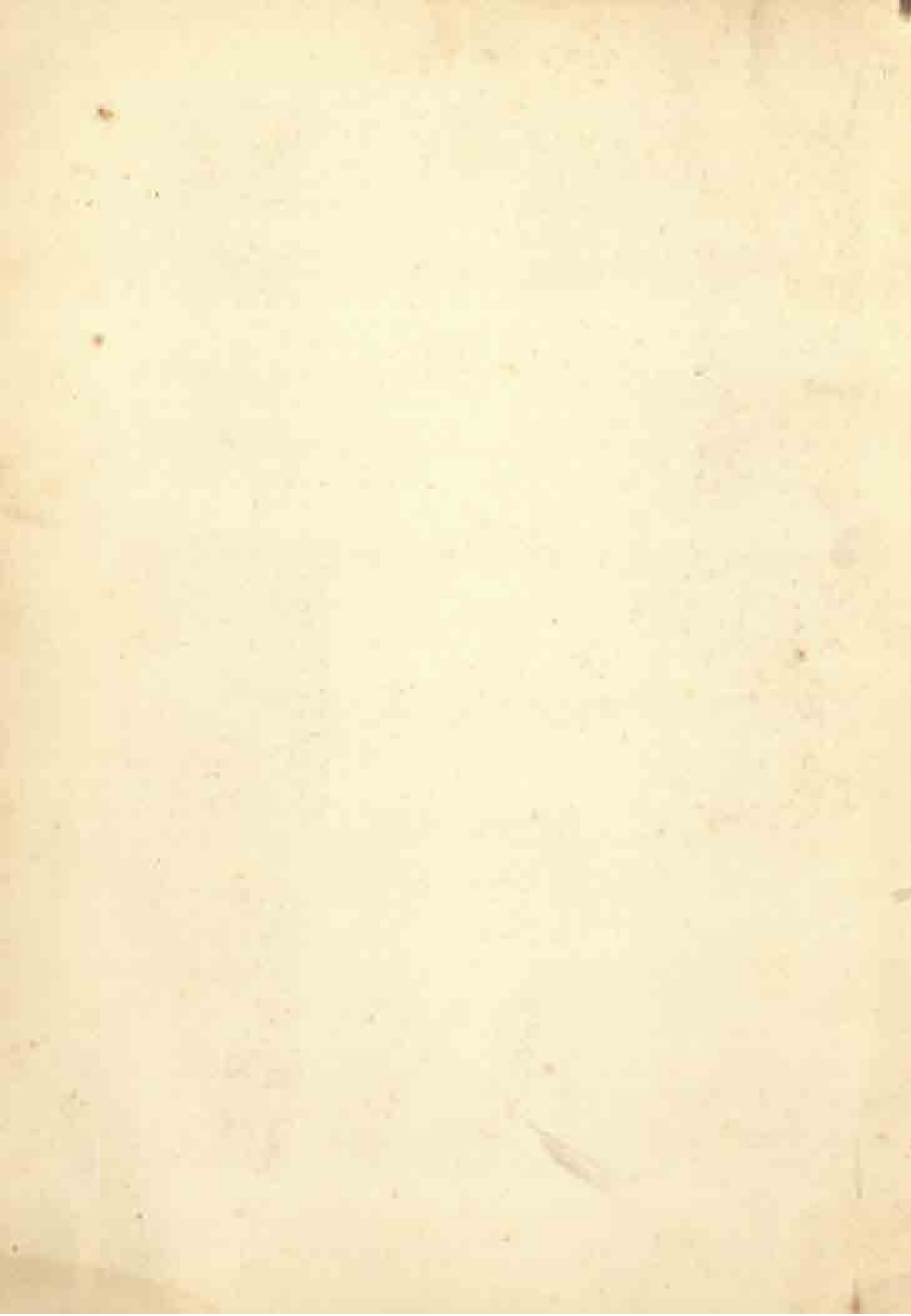




PLATE I



1 No. 1



2 No. 2



3 No. 7



4 No. 9



5 No. 13d



6 No. 14



7 No. 15



8 No. 18c



9 No. 18a

PLATE II



10

No. 24c



11

No. 26b



14

No. 32



12

No. 27



13

No. 28



16

No. 36



15

No. 33



17

No. 37b



18

No. 38b

MOTHER GODDESS TYPES



PLATE III



19

No. 40



20

No. 42b



21

No. 43



22

No. 44



24

No. 49



23

No. 45

MOTHER GODDESS TYPES

PLATE IV



25

No. 51b



26

No. 53



27

No. 54



28

No. 55



29

No. 56



30

No. 57

MOTHER GODDESS TYPES



PLATE V



31 No. 59a



32 No. 60



33 No. 61



35 No. 65



34 No. 63



36 No. 67



38 No. 72c



37 No. 70



39 No. 73

MOTHER GODDESS TYPES

PLATE VI



40

No. 74



41

No. 75



42

No. 77c



43

No. 80



44

No. 82



45

No. 86



47

No. 93



46

No. 90



48

No. 94a



49

No. 94c

NUDE AND SEMIDRAPED WOMEN



PLATE VII



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No. 95



51

No. 98



52

No. 98



53

No. 100



54

No. 101



55

No. 103



56

No. 105



57

No. 107



58

No. 108

NUDE AND SEMIDRAPED WOMEN

PLATE VIII



59 No. 109d



60 No. 112



61 No. 115a



62 No. 121



63 No. 122d



64 No. 124

DRAPED WOMEN



PLATE IX



65

No. 125



66

No. 126



67

No. 127



68

No. 128



69

No. 129



70

No. 133

DRAPED WOMEN

2

PLATE X



71 No. 135



72 No. 137



73 No. 138a



74 No. 138b



75 No. 139a



76 No. 140a

DRAPED WOMEN



PLATE XI



77 No. 143



78 No. 146



79 No. 152a



80 No. 154c



81 No. 155



82 No. 158b



83 No. 160



84 No. 163



85 No. 165

DRAPED WOMEN

PLATE XII



86

No. 166



87

No. 167



88

No. 168



89

No. 169



90

No. 170



91

No. 174



92

No. 175



93

No. 175 (cast)



PLATE XIII



95

No. 183



94

No. 179



96

No. 185



97

No. 187d



99

No. 199



98

No. 191c

DRAPED WOMEN

PLATE XIV



100

No. 200



101

No. 201



102

No. 202



103

No. 203a

DRAPED WOMEN





104

No. 204



107

No. 209



105

No. 207



106

No. 208

DRAPED WOMEN

PLATE XVI



108

No. 211



109

No. 213



110

No. 214



111

No. 218



112

No. 222

DRAPED WOMEN



PLATE XVII



113

No. 126



114

No. 127



115

No. 230



116

No. 232a



117

No. 246

DRAPED WOMEN

PLATE XVIII



118 Nos. 237f, c.



119 No. 241a.



120 No. 246



121 No. 251



122 No. 252c



123 No. 254



124 No. 256



125 No. 263



126 No. 266

PLATE XIX



127

No. 271



128

No. 273



129

No. 274



130

No. 286



131

No. 289



132

No. 290

NUDE AND SEMIDRAPED MEN



PLATE XX



133

No. 291



135

No. 293



134

No. 291



136

No. 295



137

No. 295

NUDE AND SEMIDRAPED MEN

PLATE XXI



138

No. 296



139

No. 297



140

No. 298



141

No. 299c



143

No. 303a



142

No. 301d



144

No. 304



145

No. 305



146

No. 306

DRAPED MEN

PLATE XXII



147 No. 307b



148 No. 310



149 No. 311b



150 No. 312a



151 No. 313b



152 No. 313b



153 No. 316a



154 No. 319



155 No. 320

DRAPED MEN



PLATE XXIII



156

No. 323



157

No. 326b



158

No. 327



159

No. 330



160

No. 331



161

No. 336

DRAPED MEN

PLATE XXIV



162 No. 338



163 No. 341



164 No. 345



165 No. 346



167 No. 348



166 No. 347



168 No. 352



169 No. 353



170 No. 355

DRAPED MEN



171 No. 356b



172 No. 357b



173 No. 358a



175 No. 364



174 No. 363b



176 No. 365f



177 No. 370a



178 No. 372



181 No. 376



PLATE XXVI



179 No. 373



180 No. 375



181 No. 377



182 No. 381



184 No. 382



185 No. 383

DWARFS AND GROTESQUES

PLATE XXVII



186

No. 384b



187

No. 387



188

No. 388



189

No. 389



191

No. 394



190

No. 392



192

No. 395

DWARFS AND GROTESQUES

PLATE XXVIII



191

No. 397b



194

No. 399



195

No. 400



197

No. 401



196

No. 401



198

No. 404



199

No. 405



200

No. 406



201

No. 407

SOLDIERS



PLATE XXIX



201 No. 4130



207 No. 419



202 No. 411



204 No. 414



211 No. 426



212 No. 427



206 No. 417



205 No. 415b



208 No. 421 209 No. 423



210 No. 425

PLATE XXX



213

No. 428



214

No. 429d



215

No. 429h



216

No. 430b



217

No. 431



218

No. 432



219

No. 434

RIDERS

PLATE XXXI



220 No. 437



222

No. 442a



221

No. 438



223

No. 445



225

No. 450b



224

No. 446



227

No. 453



226

No. 452



228

No. 454a

RIDERS



PLATE XXXII



229 No. 456b



231 No. 458



232 No. 459c



230 No. 457



234 No. 464



233 No. 462



235 No. 465



236 No. 466c

RIDERS

PLATE XXXIII



237

No. 467



238

No. 468



239

No. 469a



240

No. 470



241

No. 471b



242

No. 472



243

No. 474b

RIDERS



244

No. 473



245

No. 476



246

No. 478



247

No. 483



248

No. 484



249

No. 485





250

No. 490



251

No. 492



253

No. 494a



252

No. 493



254

No. 496a



255

No. 497



256

No. 499a



257

No. 500

RIDERS

PLATE XXXVI



259 No. 502h



258 No. 501c



260 No. 503h



261 No. 505



262 No. 506



263 No. 508c



264 No. 509



265 No. 517



266 No. 521b

MUSICIANS



267

No. 528



268

No. 530



269

No. 532b



271

No. 539



270

No. 538



272

No. 540a

MUSICIANS





273

No. 541



274

No. 542



275

No. 546



276

No. 549



277

No. 550



278

No. 555



279

No. 559



280

No. 560



281

No. 561

PLATE XXXIX



283

No. 564



282

No. 562c



284

No. 566



286

No. 571



285

No. 568



287

No. 572

MUSICIANS

PLATE XL



288

No. 575b



289

No. 576



290

No. 577



291

No. 578



292

No. 579



293

No. 581



294

No. 584



295

No. 588

MUSICIANS



PLATE XLI



296

No. 589



297

No. 590



298

No. 592



299

No. 594b



300

No. 600

MUSICIANS

PLATE XLII



301 No. 604f



302 No. 604g



303 No. 606a



304 No. 607



305 No. 608



306 No. 609



307 No. 610a



308 No. 612

DANCERS

PLATE XLIII



309

No. 613



310

No. 608



311

No. 627



312

No. 631



313

No. 632



314

No. 633

RECLINING FIGURES



PLATE XLIV



315

No. 637



316

No. 644



317

No. 650



318

No. 652



319

No. 657a



320

No. 658

RECLINING FIGURES

PLATE XLV



321

No. 664



326 No. 690a



322

No. 667a



323

No. 673c



324

No. 674



325

No. 687

RECLINING FIGURES

PLATE XLVI



327

No. 691a



328

No. 691



329

No. 693



330

No. 694



331

No. 695



332

No. 700a



333

No. 701



334

No. 704



335

No. 706a

CHILDREN



PLATE XLVII



336 No. 707



337 No. 712



338 No. 713



339 No. 717



340 No. 719

CHILDREN

PLATE XLVIII



341

No. 720



342

No. 726



343

No. 727



344

No. 729



345

No. 734c



346

No. 736



348

No. 741



347

No. 737



350

No. 743a



349

No. 742

CHILDREN

PLATE XLIX



352

No. 751a



351

No. 750



353

No. 770



358

No. 777



360

No. 781



359

No. 780



361

No. 785

CHILDREN



PLATE I.



354

No. 772



355

No. 773



356

No. 773



357

No. 773

CHILDREN

PLATE LI



361

No. 790



364 No. 796b



363

No. 792



365

No. 800a



366

No. 803a



367

No. 806



368

No. 807



369

No. 808



370

No. 812

CHILDREN

PLATE LII



371

No. 812



372

No. 814



373

No. 815



374

No. 816



375

No. 820a



376

No. 823

CHILDREN



PLATE LIII



377

No. 825



378

No. 827



379

No. 832



380

No. 833



381

No. 836



382

No. 838



383

No. 839



384

No. 841

CHILDREN



386

No. 842



385

No. 844



387

No. 846



388

No. 849

PLATE LV



389

No. 850



390

No. 853



391

No. 855a



392

No. 856



393

No. 858b



394

No. 862



395

No. 865

COUPLES, WOMEN'S HEADS





396

No. 868



397

No. 874 (cont)



398

No. 874



399

No. 876



400

No. 878



401

No. 880



402

No. 883

PLATE LVII



403

No. 885b



404

No. 888



405

No. 890



406

No. 894c



407

No. 895



408

No. 897



409

No. 898



410

No. 899a



411

No. 902c

WOMEN'S HEADS

PLATE LVIII



412

No. 911a



413

No. 923



414

No. 926



415

No. 928b



416

No. 932



417

No. 936c



418

No. 940f



419

No. 944a

WOMEN'S HEADS



PLATE LIX



420

No. 949



421

No. 959b



422

No. 964a



423

No. 976



424

No. 977



425

No. 984d



428

No. 986

WOMEN'S HEADS

PLATE LX



426

No. 985



427

No. 985 (cont)



429

No. 993a



430

No. 993b



431

No. 993d



432

No. 994



433

No. 996

WOMEN'S HEADS

PLATE LXI



434

No. 998



435

No. 1001a



436

No. 1005



437

No. 1007c



438

No. 1017a



439

No. 1017d



440

No. 1018e



441

No. 1021h

WOMEN'S HEADS



PLATE LXII



442 No. 1029b



443 No. 1033a



444 No. 1034c



445 No. 1039



446 No. 1041



447 No. 1042



448 No. 1057c



450 No. 1069



451 No. 1069



449 No. 1067d

WOMEN'S HEADS

PLATE LXIII



452 No. 1072



453 No. 1075



454 No. 1081c



455 No. 1082c



456 No. 1087



457 No. 1091



458 No. 1092a



459 No. 1093b

WOMEN'S HEADS

PLATE LXIV



460

No. 1094



461

No. 1096



462

No. 1098b



463

No. 1106



464

No. 1108



465

No. 1121a



466

No. 1122

WOMEN'S HEADS



PLATE LXV



467

No. 1122



468

No. 1126d



469

No. 1138



470

No. 1140



471

No. 1142



472

No. 1153c



473

No. 1157a



474

No. 1157a



475

No. 1159b

MEN'S HEADS

PLATE LXVI



476

No. 1164a



477

No. 1167



478

No. 1174b



479

No. 1176a



480

No. 1182b



481

No. 1183



482

No. 1184



483

No. 1186



484

No. 1189b

MEN'S HEADS

PLATE LXVII



485 No. 1190a



487 No. 1192a



486 No. 1191a



488 No. 1195c



489 No. 1198



490 No. 1206



491 No. 1208



492 No. 1211



493 No. 1214

MEN'S HEADS



PLATE LXVIII



494 No. 1223



495 No. 1224



496 No. 1227



497 No. 1228



498 No. 1230



499 No. 1235



500 No. 1236a



501 No. 1238

MEN'S HEADS

PLATE LXIX



502

No. 1251



503

No. 1252



504

No. 1253



505

No. 1256



506

No. 1259



507

No. 1264 (cast)

MEN'S HEADS

PLATE LXX



508 No. 1269



509 No. 1280



510 No. 1282



512 No. 1289h



513 No. 1291



511 No. 1288



514 No. 1293

CHILDREN'S HEADS



PLATE LXXI



515

No. 1296



516

No. 1298



517

No. 1299



518

No. 1295



519

No. 1311



520

No. 1313



521

No. 1321a



522

No. 1321b



523

No. 1323a

*Female head*

CHILDREN'S HEADS

PLATE LXXII



524

No. 1329d



525

No. 1335



527

No. 1338c



526

No. 1338b



528

No. 1339a



529

No. 1342



530

No. 1337

CHILDREN'S HEADS

PLATE LXXIII



531

No. 1360



532

No. 1361



533

No. 1363



534

No. 1365



535

No. 1367



536

No. 1370



537

No. 1371



538

No. 1380



539

No. 1381

MASKS



PLATE LXXIV



540

No. 1396



541

No. 1402a



542

No. 1405c



543

No. 1409



544

No. 1413



545

No. 1437



546

No. 1434



548

No. 1445



547

No. 1439

PARTS OF THE BODY

PLATE LXXV



549

No. 1445



550

No. 1448



551

No. 1451



552

No. 1453



553

No. 1461



554

No. 1462

ANIMALS



555

No. 1463



556

No. 1464



557

No. 1465a



558

No. 1466



559

No. 1468h



560

No. 1470a, b



PLATE LXXVII



561

No. 1474



562

No. 1476



563

No. 1479



564

No. 1480f



565

No. 1481



566

No. 1483c



568

No. 1487



567

No. 1484c



569

No. 1493

ANIMALS

PLATE LXXVIII



570 No. 1494



571 No. 1495



572 No. 1497



573 No. 1500 (cast)



574 No. 1501a



575 No. 1506



576 No. 1509b 577 No. 1510



578 No. 1512



579 No. 1513

ANIMALS

PLATE LXXIX



580

No. 1516d



581

No. 1517



582

No. 1522 (cast)



583

No. 1523



584

No. 1523 (cast)



585

Nos. 1525, 1524

ANIMALS





586 No. 1526



587 No. 1527



588 No. 1529



589 No. 1531



590 No. 1537



591 Nos. 1542a, 1541f



592 No. 1544



593 No. 1546



594 No. 1548

PLATE LXXXI



595

No. 1564



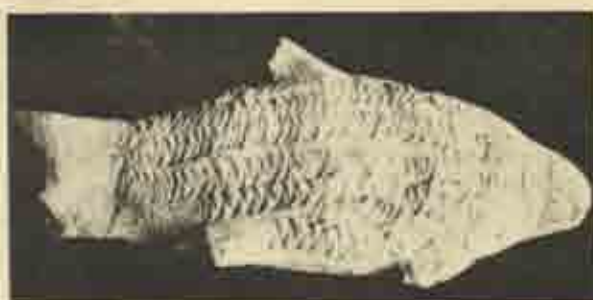
596

No. 1569b



597

No. 1571b



598

No. 1574a



599

No. 1575



601

No. 1581



602

No. 1579b

ANIMALS, MISCELLANEOUS

PLATE LXXXII



602

No. 15822



603

No. 1583b



604

No. 1584a



605

No. 1585b



606

No. 1586



607

No. 1587a



608

No. 1589

MISCELLANEOUS



PLATE LXXXIII



609

No. 15912, b



610 No. 15912a



611

No. 15924, d



612 No. 15920



613 No. 15994



614 No. 15995



615 No. 15996

NUDE WOMEN (BONE)



616

No. 1597



619

No. 1603 a, b



618

Nos. 1600, 1606, 1603j



617

No. 1599a



620 No. 1604



621 No. 1605



622 No. 1608



623 No. 1609



625 Nos. 1614, 1615



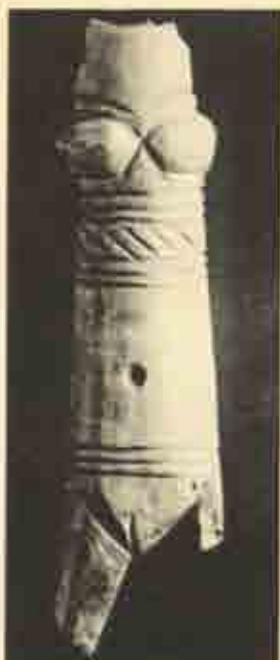
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626 No. 1616a



PLATE LXXXVI



627 No. 1617



628 No. 1618



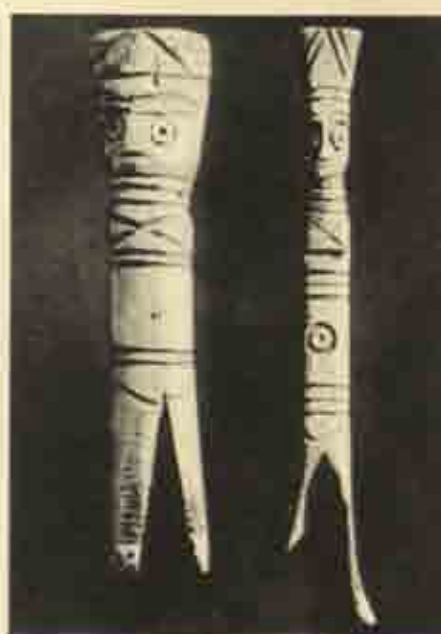
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630 No. 1622



631 No. 1623



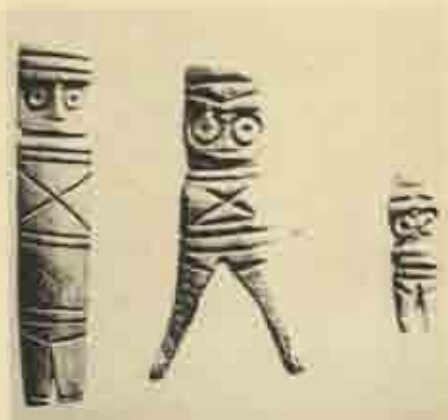
632 No. 1624, #

NUDE WOMEN (BONE)



633

No. 1630a, b



634

Nos. 1632a, 1634b, 1637b



635 No. 1634



636

No. 1637



639

No. 1637



636 No. 1636



637 No. 1636



640

Nos. 1639, 1642d, 1638

NUDE WOMEN, MEN, SEATED BOYS (BONE)

PLATE LXXXVIII



641 No. 1645



642 No. 1647



643 No. 1651



644 No. 1652



645 No. 1653



646 No. 1654

NUDE AND STANDING WOMEN (ALABASTER AND OTHER MATERIALS)



PLATE LXXXIX



647 No. 1655



648 No. 1657



649 No. 1659a



650 No. 1661



651 No. 1662



652 No. 1663



653

No. 1664a

DRAPED WOMEN, NUDE AND DRAPED MEN, MUSICIANS, RECLINING  
FIGURES (ALABASTER AND OTHER MATERIALS)

PLATE XC



654

No. 1666



655

No. 1667



656

No. 1671



657

No. 1672



658

No. 1676



659

No. 1678

RECLINING FIGURES (ALABASTER AND OTHER MATERIALS)



660

No. 1680



661

No. 1681



662

No. 1682



663

No. 1683



665

No. 1686



664

No. 1683



PLATE XCII



666

No. 1688



667

No. 1689



668

No. 1691



669

No. 1692a



670

No. 1694c



671

No. 1697

WOMEN'S HEADS (ALABASTER AND OTHER MATERIALS)

PLATE XCIII



672

No. 1699



673

No. 1701



674

No. 1702



675

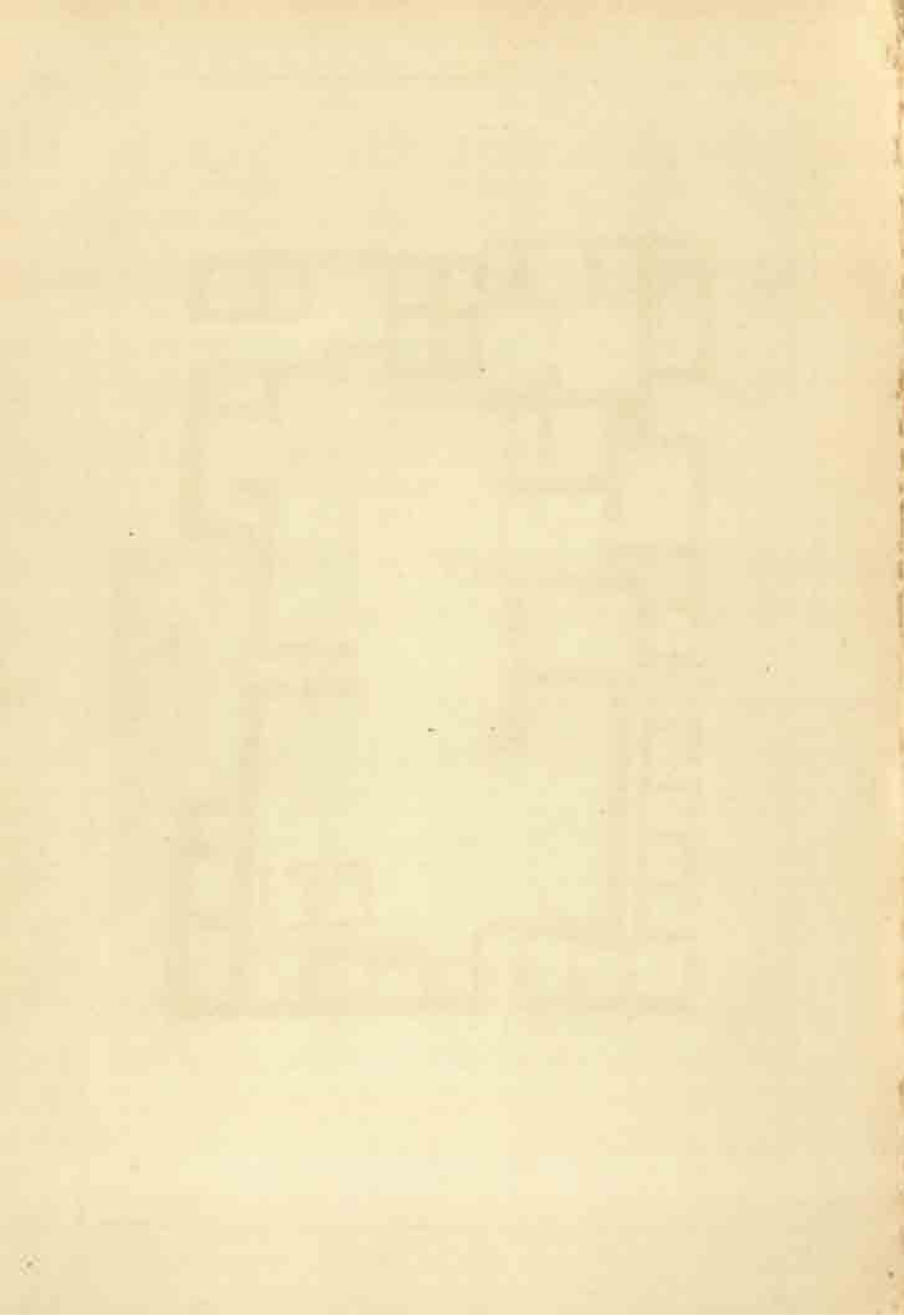
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676

Nos. 1705, 1708

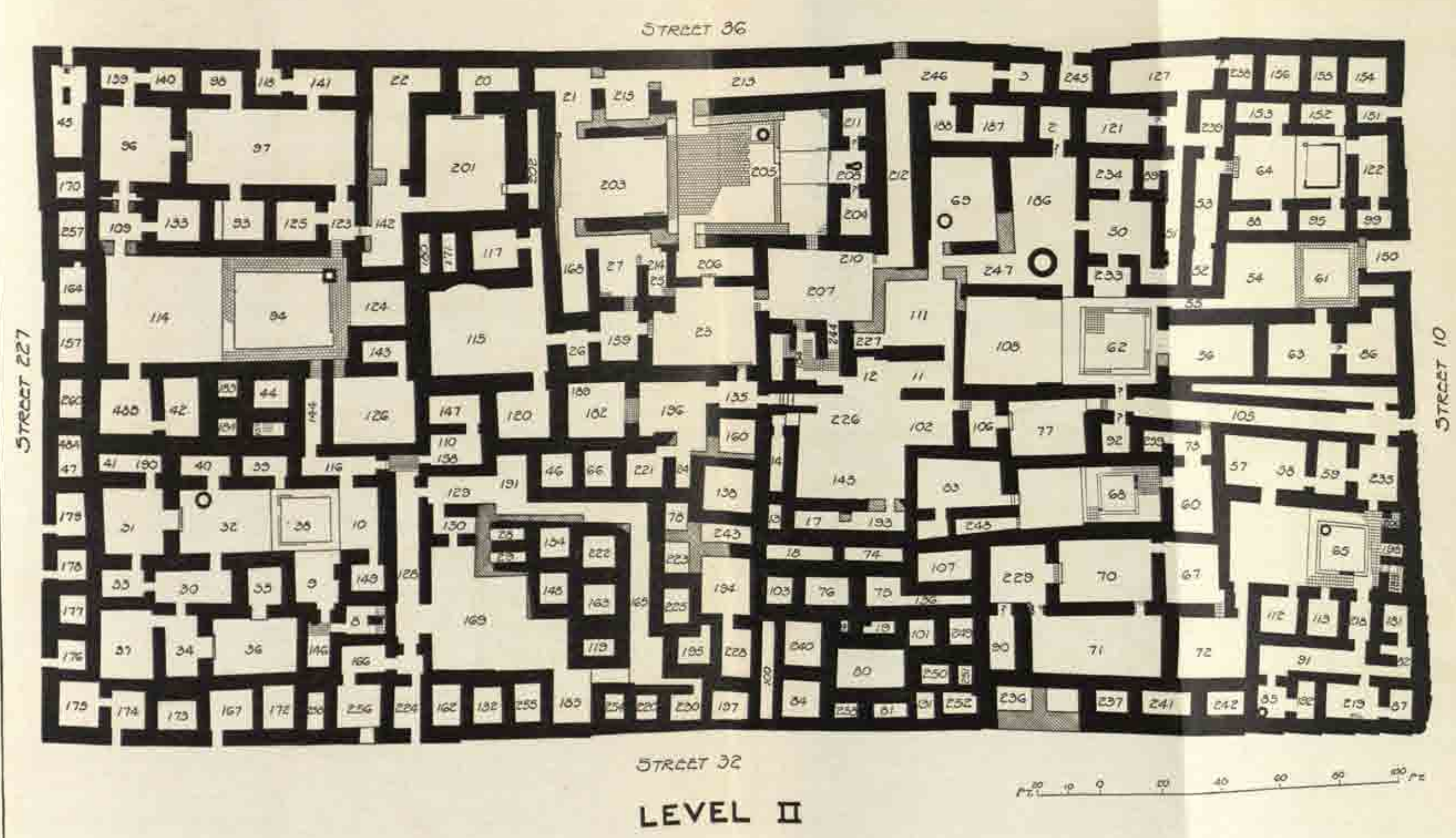
MEN'S HEADS, PARTS OF BODY (ALABASTER AND OTHER MATERIALS)











LEVEL II

PLAN II. Level II, Block B





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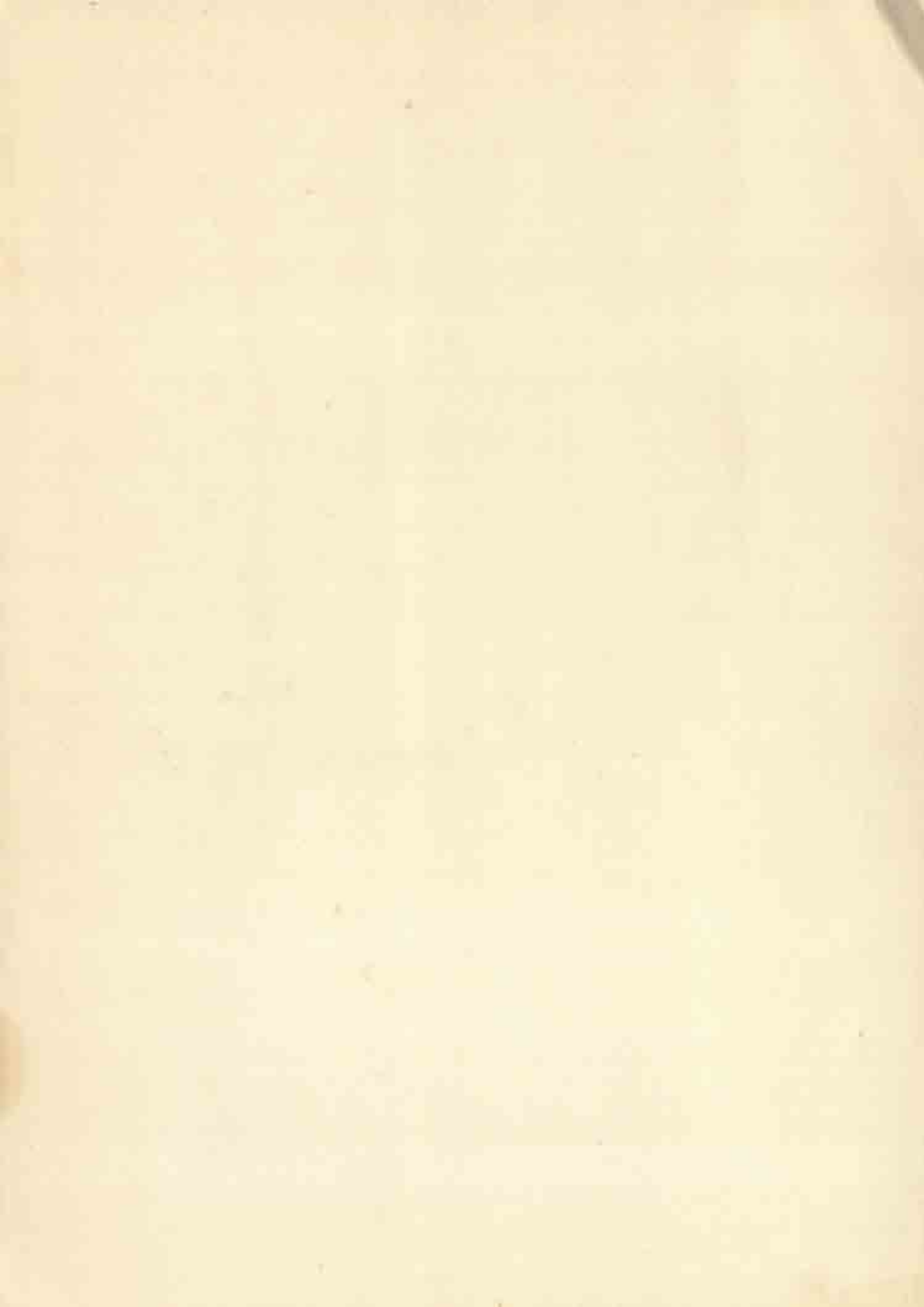
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